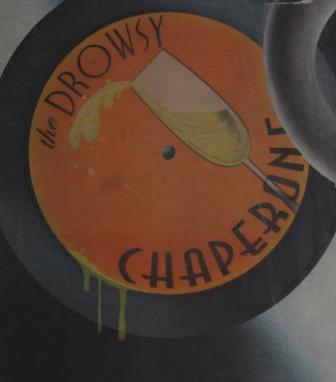
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UP FRONT

City slickers reverse the grain drain and head back to the farm.



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EX IN THE CITY 2009

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Brian Gibson examines how film rarely explores more than one

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Media Links **Dver Straight** ZeitGeist

EDITORIAL

Vuepoint

Better than summer

SCOTT HARRIS

Well, that's that. On the second day of the Liberal Party of Canaas caucus retreat in Sudoury, Liberal Leader Michael Ignatieff put an end to rampant speculation and hollow politi-cal talk on all sides about 'principles' and "what's good for Canadians," tell-ing the assembled party faithful that he is ready to pull the plug on Stephen Harper's minority government when

cord—Mr. Harper, your time is up," Ig-natieff said to cheers during his speech at the three-day retreat. "The Liberal Party cannot support this government any further. We will hold it to account. We will

tion, and less than four since Stephen just a week after NDP Leader Jack Layton walked away from a brief and fruitless attempt at finding common ground with Harper, saying the NDP has a "very fun-damental difference with the direction

What it all means is that barring any ably, a series of disastrous new polls for one of the three main opposition. coalition threats, hastened leadership contests and the Conservative's \$70 billion in vote-buying announcements

ments lest the country stay trapped ly cheap, attacking, partisan direction called democracy, boys, V

GRASDAL'S VUE



Letters

Var Werth, we comes reach a spouse, when the state of the

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CREATIVE SERVICE

GELES AND MARKETING MANAGER





YOU'RE THE BUTTHEAD

A person who discards cigarette head of cattle," his own grasp of reality appears somewhat tenuous ("No butts about it," Aug 13 - Aug 19, 2009). Smokmy motivations for not caring where throw my butt right ... um, actually, I

with "the smoking program" in its favourite soft-fascist fashion: by invoking the heavy hand of the law, buttressed by a bourgeois morality, an ideology of healthism, and a strong dose good measure. That this likely would From the outset the accumulation of smoking-related litter on the streets was obvious to anyone who bothered to seemingly too preoccupied devising

Far from being an "easily enforceable tic society, while largely ignoring the other officially estimated two-thirds of "small litter," not to mention all that "large litter." (Is it just me, or does the city audit categorization seem tailorrette litter?) When this tactic funda-

Incidentally, while every culture certainly has norms of purity and pollution, it's doubtful that the specific ones Harris is concerned with are "univerticular plot of the planet. Even a cow could figure that much out! Ted Hermary



On behalf of the staff and On behalf of the staff and writers, Vue Weekly would like to express its sincere condolences to the family and friends of Gordon Morash, who passed away on August 28. Thank you, Gordon, for your passionate writing and your enticing descriptions of this city's food scene. Your contributions will be sorely missed.

Meanwhile, back at the ranch ...

New apprenticeship program gives city slickers first-hand experience of the farming lifestyle

SCOTT HARRIS

berta farms have for decades witmessed a seemingly inexorable
drain of people—especially their
youth—out of rural areas and into the
province's larger urban centres. Compelled by the economics of an increasingly globalized food system which
has gobbled up and consolidated small
family farms, and drawn by the lure of
greater educational and career opportunities and a more cosmopolitan lifestyle, generations of Albertans have left
behind life on the farm and headed to
the bright lights of the city.

Of the province's 3.3 million people more than 82 percent now live in citnumbers. Of the remaining rural population fewer than 25 percent—just over 155 000 Albertans—now live on farms, representing less than five percent of the total provincial population. It's a far cry from the heyday of the farming-dominated provincial economy which existed before oil was struck at Leduc No. 1 in 1947. In 1931 more than half the province belonged to farming families, meaning that in a single lifetime the province has shifted from one in two Albertans living on farms to less than one in 20. Around half of those remaining no longer make their living producing food, choosing instead to work off-farm.

But with increasing awareness about a range of pressing issues, from climate change to peak oil, pesticides to food safety, more and more Albertans are beginning to ask themselves where their food comes from, how it is produced and are taking an interest in growing more of it themselves. Community gardens, farmers' markets, community supported agriculture programs and organic foods are all soaring in popularity. Some young people are even starting to go against this decades-long trend of the grain drain by trading in their urban lifestyles and headding back to rural Alberta to make their living producing food.

It's an choice that appeals to Michael Hunter. After moving to Edmonton four years ago, doing what he calls 'typical living-in-the-city activities," the 36-year-old and his wife, Beth, began making an effort to learn more about the food they were eating.

"Beth and I were both getting increasingly concerned with issues of food security, reading and watching documentary films about food security," he explains. "We were also making long-term plans for having a family and were realizing that the path we were on was not going to be a sustainable one to leave to the next generation. So we decided to start looking into changing our lifestyle."

looking into changing our lifestyle."

That exploration led the couple to discover a new pilot program in the province—the Alberta Sustainable Agriculture Apprenticeship Program (ASAAP)—that aims to connect young people like Hunter who are interested in sustainable agriculture with farms and farmers who are willing to offer them seasonal apprenticeship positions to help them learn the ropes.

The underlying goal of the program,



TUNNEL VISION >> Mary and Peter Lundgard of Natures Way Farm, one of 10 ASAAP farms, in one of their greenhouses // Supplied

really, is to provide people with the hands-on experiential knowledge that they need in order to make an educated decision as to whether they want to go into a form of sustainable agriculture as a career choice," explains Becky Lipton, the program's coordinator. "It got started last winter because I saw that there was a lack of infrastructural support for people who were interested in getting into sustainable agriculture, whether it's someone who doesn't come from a farming background or someone who is interested in transitioning over from some type of conventional agriculture who didn't have a background in organics or the high-value niche products.

Lipton's perceived need led to conversations with some farmers she knew in the Edmonton and Peace regions who were focused on sustainable practices—organic growing, free-range and grass fed livestock, niche products, direct-to-market selling—and were willing to share their knowledge with a new generation of porential farmers.

In the pilot season 10 farms signed up to take on apprentices for full-season placements—which Lipton stresses is necessary to really get a sense of the true experience of running a farm—and pay them a combination of a stipend and room and board in exchange for their labour. In the end five apprentices were placed in the Peace region and three near Edmonton, including Hunter.

"I was making plans about what I was going to do with my summer and this came up," he says. "We decided that it was important enough that I'd make less money, but get some important experience in learning how to grow

Beginning in May Hunter started spending three days a week at the Inspired Market Gardens, a small operation based on a 160-acre family farm near Carvel, just outside Stony Plain, which focuses on growing and marketing herbs and edible flowers. It has been, Hunter says, an eye-opening experience.

T was very overwhelmed when 1 first started. It was a very steep learning curve for me just in terms of plant identification, never mind learning anything about how to grow them," he laughs. Things just seem to progress very, very quickly; I take a couple of days off and come back out here and see how fast things are growing, so just becoming more aware very quickly of how much of an ongoing effort it is to run an operation. Someone has to be here all the time, there's always things that have to be observed and maintained.

"I had an appreciation already, sort of conceptually, how hard it is to make a living growing food," he continues, "but to actually have a hands-on experience of how quickly things change and how you have to be able to adapt to those changes really brought it home and made me realize why farmers are so tied to their land."

Despite the challenges of absorbing as much knowledge as he can and working long hours, Hunter says there are

many upsides, too.

"Two never felt more comfortable in any working environment," he says.

The sounds, the smells, the sights—you just feel better about your place in the world, I think, when you're sur-

rounded by a more natural surrounding and not having to breathe in fumes all day. So it's done very good things for my mental and physical health; I feel a lot more at peace with myself."

It's a sentiment that's echoed by 26year-old Jordan Wilson, a self-confessed city boy who has been apprenticing on Sumworks Farm, a certified organic poultry and livestock farm north of Camrose, since mid-May in preparation to move with his fiancée Megan to her family's farm near Ardrossan.

"None of it has been particularly easy," he admits. "It's been a huge shift for me because I grew up in Edmonton; for 25 years I've been living there and suddenly moving out to a farm an hour away from a major city was a major change for me, but I've learned so much and grown so much that it's been fabulous."

But, he admits, it's not easy.

"The work is never done. There's always more to do out there. More than anything it's getting the stuff done in a day you have to do, and then once you've got that stuff done it's a matter of seeing what is the other stuff, the other projects that we're working on and how much of that can I get done before I'm at a place where I can't work anymore," he laughs. "But the work that you're doing out here is way more important than anything else that's going on, so you're focusing on the work and you want to be out there, because that's what's important. I didn't have that before I went out to the farm."

That appreciation of the intangibles that come from the hard but rewarding work of making a living off the land—

especially coming from urban-raised youth—thrills Gwen Simpson, who grew up on her family farm in BC and now owns Inspired Market Gardens with her sister and their spouses.

"I think it's absolutely wonderful," she enthuses. "In our community most of the farmers are the typical age, they're well over 55, there's not that many young folks around, they farm pretty conventionally.

"I have a line taken from Wendell Berry: 'Who will love the land in the way it deserves and needs to be loved?' I really believe that unless people live on the land, unless there are young people who live on the land, how will they understand how important it is? In my generation everybody I knew either grew up on a farm or they knew someone who farmed, had relatives who farmed. And that's not the case anymore. Our generation, the boomer generation, is the last generation like that. If we don't get some young people and their children to have a way of coming onto the farm then we're going to lose that."

And while Simpson is happy to share her lifetime of knowledge, and is glad the program is looking to learn from the experience of the first season and hopefully expand next year, she says it's been far from a one-way experience.

"It has to be an exchange where they feel that they're not just going out to be a labourer on the farm, that they're going to actually learn how they can raise crops and the economics and the market and the soil prep and all of the things that go into it being a viable industry," she says. "And Michael brings an urban perspective and a young perspective. He'll say, 'Why do you do that?' and he makes us think more carefully about what it is we're doing and why. So it's been a really good program."

For Hunter, the experience with ASAAP and Simpson has just reinforced that the path he and his wife are on—to move to a rural eco-village where they can focus much of their time on food production—is the right one for them.

"It hasn't made me feel any less apprehensive about the workload," he laughs,
"but I'm more convinced than ever that
there's a strong movement growing
not just within agricultural communities, but across the province, across the
country. People are starting to realize
that we can't depend on our industrial
food system to continue to supply us
with safe food in the abundance that
we're going to need it.

"I often say to people that I'm not an alarmist, but there are water issues, climate issues, fossil fuel issues, that all will start to change how we view our food systems and our supply of food, and will, whether we like it or not, force more of us to learn how to work within the field of agriculture and grow more food more locally. So I want to be on the forefront of that, I want to be prepared." \[\mathbb{W} \]

The Alberta Sustainable Agriculture Apprenticeship Programis currently accepting applications for full furm apprenticeships. ASAAP also organizes workshops and farm tours, a number of which take place in September. For more information visit starfarming.ca or contact Becky Lipton, ASAAP's coordinator, by email at beckylipton@mail.megill.ca or at 780.27.1116:

The news is about to get social

Combining traditional journalism with social media is creating more meaningful and participatory journalism



What do you find more engaging: reading an article in a newspaper, or having a conversation about it afterwards with a friend? This is the question journalists, editors and media executives should be asking themselves as they try to navigate through the current crisis in

journalism. If you're like me, you find the conversation about current events more interesting than the consumption of news.

It appears that the Internet is facilitating an increase in expression, collaboration and conversation. The pattern is dispersed and uneven, but unmistakable. The current crisis in big business-supported journalism, coupled with the explosion of personal expression through online media, are fundamentally transforming journalism practices and giving way to the emergence of a more participatory form of journalism.

This is not just about new technologies or online tools, but rather new forms of journalism, and other practices, that are enabled by new online tools.

Social media and "professional" journalism are not mutually exclusive. Ive previously detailed how the crisis in journalism is largely the result of big media itself and of bad public policy. Comparing professional journalism and social media is like comparing the phone to broadcast news, sure the phone hasn't enabled mass distribution of content the way the Internet has, but like social media, it is conversation-based, participatory and dynamic. Like

the phone, social media should be considered a tool that professional journalists use, rather than their competition. This is exactly the approach the Huffington Post (huffingtonpost.com) took when they developed their new Social

News project, which encourages audience conversation through

Online tools enable massdistributed tabour, which can be very useful for journalism. Rather than calling up one source, you can have your "audience" or "participants" help you

do the research and fact checking. "Crowd sourcing" can widen the scope and depth of newsgathering and can broaden engagement with media participants.

Crowd sourcing allows user-produced Wikipedia to out-compete 'professional' encyclopedias and open source software projects like Firefox to compete with corporate giants like Microsoft. If these domains can be reinvented, perhaps journalism is next.

NYU journalism professor Jay Rosen calls this new form of journalism proam, short for professional and amateur.
According to Rosen, "the pro-am approach tooks for the hybrid forms that
combine substantial openness with some
controls." Those controls come in the
form of journalists acting as facilitators
of collaborative crowd sourced journalism. Rosen maintains that pro-am, or
participatory journalism, 'won't replace
what traditional newsrooms do. but iff

taken seriously and used properly, this pro-am model has the potential to radically extend the reach and effectiveness of professional journalism."

In just one example, the Guardian newspaper harnessed their online community to produce better professional journalism by inviting people to read through MP expense documents, normally considered a highly expensive initiative. To date, 23 376 people have reviewed 204 AT7 nears for the Guardian.

A Canadian example of this transformation in journalism practices can be found in perhaps the most unlikely of places: the Financial Post. The FP's live blog coverage of the CRTC's traffic management hearing facilitated by journalist Matt Hartley, was engaging, interactive and timely. Hartley, both a skilled online discussion facilitator and knowledgeable about the media and telecommunications industry, added value to the discussion by inviting people who presented at the hearing to join in the discussion. Hartley kept the discussion open—all Twitter chats that were appropriately tagged were automatically fed into the conversation and on-topic messages were moderated and posted quickly. This openness made the content flexible to user habits and preferred levels of encament.

The FP's coverage was successful as a result of the following three basic ingredients necessary for engaging participatory journalism: 1) good facilitation (skilled, respected, knowledgeable), 2) value (informative/relevant content) and 3) openness (provides accordent) and 3) openness (provides accordent) and 3) openness (provides accordent).

cess via various points of entry)

Participatory journalism need not be complicated; sometimes it's just a matter of incorporating the conversation that is already happening online. For example, when I was asked to go on the Dave Brindle show to talk about the use of Twitter in the uprising in Iran, I sent a message to my Facebook and Twitter network asking for input. The input I received helped inform my comments on the show, but more importantly, David Brindle took note of the discussion and used the comments as conversation points during his show. We therefore had radio journalism that was crowd-sourced and integrated into a broader discussion that was happening online.

Another example of creating new media by tapping into existing discussions can be found on two new websites: PollTwitter and TweetCommons. These sites connect Canadians with their elected representatives in government by drawing in Twitter feeds and, therefore, online conversations.

Waiting for big corporations to become purveyors of open, transparent and participatory journalism will be a long wait indeed. As media critic Jay Rosen put it when talking about the current journalism system, 1f you know how the old one fell apart, It's easier to put something new together.' Keeping in mind that the greed of big media is largely responsible for the crisis in journalism, we can focus squarely on new independent and public projects.

Here in Canada, TVO, Rabble, the Tyee

and others have made some bold steps in the world of participatory journalism. Type has launched several crowd-sourced initiatives, including its BC photo pool. Using Flickr, the Type posts a selection of pictures taken and uploaded by BC residents, which has nearly 2500 photos in the pool to date. The Type also can a "Post-lt" series that had them attend public events in Vancouver and ask residents to write on post-it notes how public transit can be improved. They took pictures of the answers, posted them online and used the citizen input for their article on the subject.

Rabble.ca's most recent participatory journalism initiative is its "You Ask" program, which invites participants to drive video interviews of newsmakers and social movement leaders through posing questions via online video prior to interviews, or in real time through an online chat feature.

TVO's The Agenda: on the Road recently ran a series of discussion panels hosted in local communities and focused on local issues. The show went one step further by allowing participants or "the audience" to drive the direction of the discussions. Through an "unconference" and social media tools, the show collected and acted on citizen input. According to Mark Kuznicki, a social media and community management consultant involved in the series, "TVO is mixing the best of old and new media to stimulate a higher level of citizen engagement."

. If properly resourced, the more democratically accountable, public and independent media outlets will be the newincubators of innovative forms of journalism. This is why it is still essential to re-imagine how journalism can be financially supported.

The public wants more participatory forms of media, and we can't trust that large corporations, with their matrix of commercial and ideological interests, will be the curators of democratic dialogue. While some enlightened media outlets have taken up the challenge of reinventing journalism, apart from the prematurely cancelled ZeD series and Exposure, the CBC and many other socially mandated media outlets have yet to take full advantage of online media tools.

Instead of considering media as static, it's time to consider it as part of an ongoing conversation. The media outlets that most effectively facilitate discussion and free expression with a mix of open citizen engagement and professional journalism will capture audiences. At first glance, social media tools and the Web in general appear to facilitate this best, but local outlets and newsbased platforms also have a place in this new media ecology. The media terrain is in the process of being renegotiated and public service media organizations should be at the forefront. W

Steve Anderson is the national coordinator for the Campaign for Democratic Media. He is a contributing author of Censored 2008 and Battleground: The Media. Media Links Is a manthly syndicated column on media issues supported by CammonGround, The Tyee, Robblezo, Vancovuer Observer and Vue Weekly.

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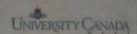


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Another famine

COMMENT >> FAMINE IN ETHIOPIA

Ethiopia faces population, famine and fate

Gwynne



A quarter-century after a million Ethiopians died in the great hunger of 1984 - '85, the country is heading into another famine. The spring rains failed entirely, and the summer rains were three weeks late. But why is fam-ine is stalking Ethiopia again?

The Ethiopian government is authoritarian, but it isn't in-STRAIGHT competent. It gives fertilizer to farmers and teaches best practices. By the late '90s the country was self-sufficient in food in good years, and the government had created a strategic food reserve for the bad years

So why are we back here again? Infant deaths are already over two per 10 000 per day in Somali, the worst-hit region of Ethiopia. (Four per day counts as full-scale famine.) Country-wide, 20 percent of the population already depends on the dwin-dling flow of foreign food aid, and it will get worse for many months yet. What have the

The real answer (which everybody carefully avoids) is that they have had too many babies. Ethiopia's population at the time of the last famine was 40 million. Twenty-five years later, it is 80 million. You can do everything else right—give your farmers new tools and skills, fight erosion, create food reserves-and if you don't control the population, you are just spitting into the wind.

It is so obvious that this should be the start of every conversation about the country. Even if the coming famine in Ethiopia kills a million people, the population will keep growing. So the next famine, 10 or 15 years from now, will hit a country of 100 million people, trying to make a living from farming on land where only 40 million faced starvation in the 1980s. It is going to get much uglier in Ethiopia

Yet it's practically taboo to say that. The whole question of population, instead of being central to the debate about devel-

opment, about food, about climate change, has been put on ice. The reason, I think, is that the rich countries are secretly embarrassed, and the poor countries are deeply resentful.

Suppose that Ethiopia had been the first country to industrialize. Suppose some mechanical genius in Tigray invented the world's first steam engine in 1710. The first railways were spread across the country by the 1830s, and at the same time Ethiopian entrepreneurs and imperialists spread all over Africa. By the end of the 19th century, they controlled half of

Never mind the improbabilities. The point is that an Ethiopia with such a history would easily be rich enough to support 80 million people now-and if it could not grow enough food for them all, it would just import it. Just like Britain (where the industrial Money makes everything easy.

In 1710, when Thomas Newcomen devised the first practical steam engine in Devonshire, the population of Britain was just 7 million. It is now 61 million, but they do not live in fear of famine. In fact, they eat very well, even though they currently import over a third of their food. They got in first, so although they never worried in the slightest about population growth, they got away with it.

The problem is well understood. The

population of the rich countries has grown about tenfold since the earliest days of the industrial revolution, but for the first half of that period it grew quite slowly. Many babies died, and there were no cures for most epidemic diseases. Later the death rate dropped, but by then, with people feeling more secure in their lives, the birth

rate was dropping too.

Whereas in most of the poor countries the population hardly grew at all until the start of the 20th century. But once the population did start to grow, thanks to basic public health measures that cut the death rate, it grew faster than it ever did in the rich countries.

Unfortunately, economies don't grow that fast, so these countries never achieved the level of comfort and security where most people will start to reduce their family size spontaneously. At the current rate of growth, Ethiopia's population will double again, to 160 million

people, in just 32 years.
You're thinking: that will never happen. Famine will become normal in Ethiopia well before that. No combination of wise domestic policies, and no amount of foreign ald, can stop it. And you are right.

History is unfair. Conversations between those who got lucky and those left hold-ing the other end of the stick are awkward. But we cannot go on ignoring the elephant in the room. We have to start talking about population again. V

Gwynne Dyer is a London-based inde-pendent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.



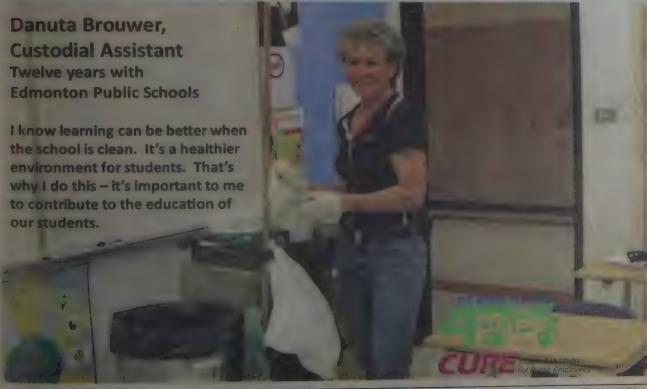




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8) Summer Girl

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TECHNOLOGY LAW >> CELLPHONE PRICING

Who killed the cellphone cost calculator?

How telco lobbying quietly trumped consumer interests



Last week I discussed the well-known challenge faced by millions of Canadians as they sort through a myriad of cellunreported, however, is that industry Canada officials identified the same prob-

After spending tens of thousands of dollars creating and testing an online calculator designed to help consumers select their ideal wireless plan, industry Minister Tony Clement killed the project

Government records suggest intense lobbying this spring by Canada's wireless

The Office of Consumer Affairs (OCA), mandate to promote and protect con-sumer interests, was the original source for "Which Cell Plan? A Calculator." The In 2008, the OCA paid Decima Re-

The company conducted 12 two-hour focus group sessions in Halifax, Vancouver, and Mon-tréal that included celiphone

users as well as "cellphone intenders"—those expecting to purchase a cellphone within a year.

The focus groups' response to the cell-phone cost calculator was positive, with

the vast majority of participants indicat-

ing they would use the tool and encour-Yet just as Industry Canada was set to

launch the tool, the major wireless car-

riers began lobbying against it. Accord-ing to lobbyist registration records, the Canadian Wireless Telecommunications

ficials from Clement's office on April 8,

as the topics of discussion. Two weeks

The carriers were apparently concerned that the tool only covered voice services and that it was geared toward lower priced plans. Sensing that Clement was facing pressure to block the calculator, Canadian consumer groups wrote to the minister, urging him to stick with it.

Despite months of preparation, thousands of dollars in taxpayer expense, the creation of an effective tool and the obvious benefits for lower-income Canadians. ous benefits for tower-income canadians. Clement nevertheless killed the project Given the tool's potential to encourage more Canadians to adopt wireless ser-vices, the decision ironically came just as Clement was meeting with technology executives in an effort to kick-start a national digital agenda. According to an Industry Canada spokesperson, "techni-

cal limitations" were to blame.
With public dollars having funded the mothballed project, the government should now consider releasing the calculator's source code to enable other groups to pick up where the OCA left off. in the meantime, Industry Canada has posted a cellphone checklist that asks consumers many of the same questions, but does not provide any information on carrier plans or pricing. W

Chair in Internet and E-commerce Law at the University of Ottawa, Faculty of Law He can reached at mgeist@uottawa.ca or online at michaelgeist.ca.





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of my readers have also been clear. in our right to the whole

rmation we're being given on the coming vaccine is defi-nitely incomplete, fuzzy and both confusing and soothing.

squalene to ensure a strong and longlasting immune response on minimal viral

in vaccines, but approval can quickly be granted in the case of an emergency such as a pandemic. Squalene, a naturally occurring antioxidant found in our bodies and in foods like olive oil and natural health products, is a good thing. The problem is that although it is beneficial and innocuous when ingested, it is anything but innocu-ous when injected as part of an immune-

In launching an immune response to the viral component of the vaccine, we also ap-

Where we discovered that squalene in vaccines was problematic was with the vaccine used with Persian Gulf War military personnel. Some lots of the (a fact initially denied by the Department of Defense, but later confirmed by the FDA), and the link between the contaminated vaccines and Gulf War Syndrome is

From the February 2000 issue of Ex-perimental Molecular Pathology, we know that of the deployed soldiers suffering with Gulf War Syndrome, over 95 percent had antibodies to squalene, and that of those not deployed but immunized, 100 percent

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showing symptoms of Gulf War Syndrome had no antibodies to squalene.

The risk of vaccine reaction is low.

though, I keep hearing, and surely they won't use squalene, and surely they'll test the vaccine adequately before they roll it out, and anyhow, risking the symptoms of autoimmune disease is preferable to risk ing mass spread of the swine flu. OK, if

> Accelerated vaccine approvals virus, but the swine flu strain has so far been relatively mild, posing no more danger than the regular seasonal flu.

But push the vaccine they will, from the safe perch of legal immunity for vaccine manufacturers.

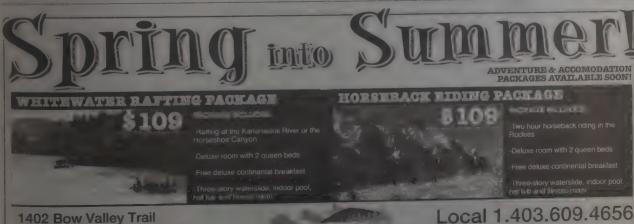
We're also stocking up with millions of doses of the antiviral drug Tamiflu, children being the most recent on the list of those for whom the drug is approved, even though it had been linked to the deaths of children four or five years ago and the issued a safety alert at that time saying it should not be given to children less than a year old. Has the drug become safer or

To offer something besides negativity, we do have some very safe immune-boosting measures available to us. Elderberry extract has been shown to inhibit entry of the H1N1 virus into target cells, and vitamin D's impact on immune function has long been atic cold and flu infection. The Public Health Agency of Canada, currently conducting research on vitamin D's potential with flu viruses, now plans to expand the research

We've done the trust first, clean-up-themess-later thing before, and nowhere more tragically than with pregnant women and children. Remember thalidomide for morning sickness and DES (diethylstilbestrol) for miscarriage prevention? With thalidomide we exchanged temporary nausea for permanent birth defects; with DES we traded risk of miscarriage for cancer in both mom and baby. W

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TIPS >> LAST CHANCE

Avoiding fall hangups

Enjoy a safe, prolonged season with some basic precautions



GRIN AND BEAR IT >> Get out of the way and let him enjoy the berries #File

As summer falls away, our outdoor pursuits quickly change. It seems autumn is purgatory for some; no snow for skis and too cold for tires, so we tend to hide indoors prematurely. But fleeting fall is a time for great selze-the-day hikes and bikes, as long as you're prepared for the season's little surprises.

Cold shouldens Fall trips to mountain peaks and OUTDOORS river valleys are breathtakingly awesome as trees explode into autumnal yellows and reds. Daytime temps can soar, fooling us into leaving the extra layers in the car as we get drunk on the final whiffs of summer. But because temperatures change so drastically from morning to afternoon then plummet as the moon rises, prepping for outdoor adventures in fall is perhaps more important than sum-

Injuries or losing your way happen when you're not prepared, and outcomes are worsened with major temperature fluctuations. Always carry a sweater, a toque and a source of fire. Should you sprain an ankle and you can't make it home before nightfall—or worse, you have to stay

overnight in the woods-keeping warm is your first priority. It's cold enough now to get hypothermia if you're wearing a sweaty singlet in the dark.

Going on a bear hunt

Trying to get the most out of the waning summer days is also on the minds of animals which hibernate. My friend and I were biking in the mountains on a late afternoon, the single

track narrow amidst plump berry bushes, when I noticed a dark grey scar on a white poplar. A bear had reached nearly three metres up and slashed the tree wide open several seasons ago. I paused to inspect the swollen black claw

marks while my partner continued into the thickening bush.

The world was quiet except for the bear bells on his bike. Caution crept onto my shoulders. I turned around. Ten metres away, a weeping, fresh gash on another tree gleamed in the sun. A loud snap broke my concentration.

"Jay, let's get out of here!" I yelled, and we hurried out of bear-ville, our trip home considerably quicker than our

Bears are not to be trifled with at the best of times-and they're especially hungry in the fall as they prepare to bed down for six months. The most important part of bear safety is in not attracting the bear in the first place. After thoroughly cleaning your campsite and utensils, hang food and odorous things at least three metres above the ground and two metres from the tree trunk. Bears love garbage and they are easily habituated to trash, so do both of you everything out with you.

Beyond food, bears are more likely to attack if startled. Move loudly through the trees with a bell on your pack or bike or by talking, singing or hootingmake your presence known. Travelling at dawn and dusk is riskler, as these cooler times bring bears out to look for food. Look for fur on rub trees, bear beds (large, flattened swaths of grass in tree shade), scat and tracks. If they're fresh, you best leave the area before you're fresh meat.

Make a conscious effort to respect the season and you might find that summer fun doesn't have to end on Labour Day. Now get going. W

PROFILE >> KARINE BETTS

Personal peaks

With 5 Peaks overall title on the line. petite power runner takes it in stride



Five kilometres into 5 Peaks' eight-kilometre "sport" race at Terwillegar Park, I emerge from the trees into a clearing. Colourful MEC and Salomon flags flap in the wind as a small but vociferous crowd cheers. Volunteers pass out an un-

identified pink beverage in paper cups. As I chug on the runmostly splashing it on my face and shirt—I hear Karine Betts loud and clear above the clamour, "C'mon Jeremy. Let's go!"

At a toned and tanned 5'1° Betts may be petite and publicity-shy, but she can sure dominate in a

crowd. After three of five races, Betts led the women's "enduro" category in the 5 Peaks Northern Alberta 2009 race series. It's no small feat. Each enduro race stretches 15 - 20 kilometres over steeps, roots and dirt; top racers often finish in just over an hour

At Terwillegar, Betts is resting up from a marathon, but she'll be back on course at Cooking Lake on September 19 (the last race of the season), vying for the overall Northern Alberta women's title. After that, she's set her sights on the Boston Marathon.

Yet talking to Betts, the focus quick ly shifts away from her accomplishments. "You should interview Nadine," she says at one point. Nadine Mueller, Betts' close friend, is in third, putting them neck and neck in the standings. "I don't race to finish first. As long as I see Improvement that's enough for me. You'll have a good race where you'll beat someone, then the next race they'll beat you. I like the community, the environment."

I envy that mentality. I enter the race with no other goal than to finish, but after passing a few runners I get a feel for the competition and that changes. I start thinking top 20. Not that there's a lot of time for adjusting goals as I maneouvre around roots and brush, down Inose dirt descents.

'Running around your neighbourhood you can just tune out, you don't really have to think," Betts explains. "[In trail running] you have to think, otherwise you're going to trip and fall. It's very un-predictable—you could start out too

fast then all of a sudden there's a huge hill or some scree."

In this setting, a wrong step can quickly lead to trouble. "At Devon there was someone who went down in front of [me] so hard. It's just heartbreaking, she cringes in empathy. The 5

Peaks events embrace everyone from ultrarunners to weekend warriors from age 14 to 60-plus, but no matter who you are, she says, "Everybody puts in the same amount of effort. To have the last few minutes take it away from you ... " she trails off.

After the race I catch up with Betts again as she passes out cups to the enduro racers. "Well, how did you like it?"

I enjoyed it, I admit, but in particular got a rush from passing other racers. She smiles knowingly, one eyebrow arching above black sunglasses as the competitive streak of a winning racer flickers briefly across her face. "That's how you get hooked," she says. W

ON THE WEB

The follow-up: Paul Manning-Hunter

In July we featured Paul Manning-Hunter, whitewater kayak racer, as he prepared for the National/Pan-American Whitewater Slalom Championships set for Kananaskis River on July 29 - Aug 3. He came in fourth at Nationals in a competitive field—just one second short of second place.



Restaurant Reviews

Check out our comprehensive online database of Vue Weekly's restaurant reviews, searchable by location, price and type.

PROFILE // LINO OLIVEIRA

Deep pedigree

Imagination and experience define the food at Sabor Divino

SHARON YEO

Portuguese flavours were missing from Edmonton's culinary spectrum, says chef Lino Oliveira. That

ence eating and cooking Portuguese food. Originally from Portugal, Oliveira grew up in Edmonton. He started working in the restaurant business at 14. gaining front-of-house experience at

He had owned a few different estabcontinued working in front-of-house), ture in cooking. After the hired chef left, Oliveira stepped in. 'I had always cooked, and I had always watched the kitchen be-I didn't want to go back in front.

error, with help from the locals. "When you cook food that is traditional, there's history behind it," says Oliveira. "So when you attempt to make a dish that is regional to the area and you don't make

ing him to return and open a place here, and in 2007 he relocated back to Ed-

very. common in Portugal. Moreover, the flavours," states Oliveira. "We don't

influenced by Western Europe and the Mediterranean. "I have a good imagi-nation," shares Oliveira. "I think I have a good hand and most of my dishes

However, Oliveira has found that he has had to adjust some of his dishes Portugal, people love to have their fish with bones, head and skin because it's like over, the freshness of a fish could be determined more easily when on the bone. "Being by the coast, you're more afraid of says Oliveira. "But when you just get a filet

When Sabor first opened, Oliveira attempted to bring an appreciation for



isn't necessarily left yearning for the fish markets in Portugal. However, he does know that much of what he serves now is farmed, and that he needs to Right now price and availability are

tention was to go fine dining when we opened," recalls Oliveira, "but as we've

which have been more popular than set menus with large groups. "It becomes a

action with the whole table," conveys Oliveira. "If you have a table of 20, you might never talk to the people at the other end, but all of a sudden you're passing food around, and you get closer.

never stagnant. That's a challenge he relishes, seizing the opportunity to be creative and continually striving to be better. "I hope by next year we'll be do-ing a completely different menu," says Oliveira. "I don't want to get bored and i don't want the customers to get bored." be highlighting Portuguese flavours in Edmonton for years to come. V

REVUE // MILL CREEK CAFÉ

Eating full time

Lunch place keeps it casual on new dinner menu

ANHUSTYN

om experience, I know that transitioning a breakfast/lunch restaurant an unassuming breakfast/lunch place just Ave, was leaving its doors unlocked until 9 pm on Thursday, Friday and Saturday

ted the windows, though, and gave it a

display case to provide temptation and



We were greeted with a smile and a were swirling the remnants of their wine

We settled in at one of the tall tables

drinks, a help-yourself can of Tropical

tarian spring rolls (\$4.75) for my daughter arrived-hot, crispy and a tad burnt. Just were adequately filled with cabbage and

of oil. My daughter was enchanted.
Our waitress removed the leftover bits

It had lots of cheese, peppers and chicken

and was sufficiently messy. Some fresh-

I, with my love for grainy bread, quite liked it. The calzone was like the pizza.

A deceptively simple side salad served

and-go-out-for-dinner kind of place but, then again, it doesn't pretend to be. It's casual, comfortable and, for the most

Some vino veritas

Cheer up, you don't need to be an expert to enjoy this stuff



AUNTING >> With practice, you'll navigate wine store shelves with ease # Scott Harrs

When I was approached to start writing about wine, I have to admit the task seemed daunting. Wine can be so intimidating, even for cork dorks like me, because it seems like there's so much know, and there's always someone who'll know more than me. When

people find out I'm a wine columnist, they often ask me, "So you must know a lot about wine then, huh?" My answer is, "Well, sort of."

The only reason I'm able to admit this Is because I've made my peace with wine. I don't let it intimidate me any-

more. After years of serving in restaurants and working in wine shops, I've learned that the biggest thing stopping people from simply enjoying wine is the intimidation factor. Wine lists with hard-to-pronounce titles and wine shelves brimming with seeming do-or-die choices make wine drinking seem like a secret society. And no one ever likes to feel dumb. Especially when you're out for dinner with friends or buying a gift for your boss.

There are three steps to overcoming the wine fear factor.

First, admit to yourself that, yes, there is a lot to know about wine. Volumes, in fact. Given its ties to history, literature, religion, geography, food science, et cet-

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CONTINUED FROM PAGE 17

era, it should come as no surprise that wine has been very well documented. Sommeliers and winemakers devote

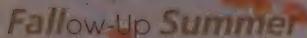
Keep track somewhere of wines you love and what you love about them. even if it's "smells like Fruit Loops."

their careers to the art and science of wine because they love it. They are cated knowledge of how it's made and what makes it great (or awful), but let's what makes it great (or awrup, but let's face it, there will always be someone who knows more about wine than you. Don't sweat it. Wine drinking shouldn't be a competition anyhow.

Second, remember that, although you may be no expert in wines, you are an expert in what you like. Sure, you may

but most people know if they prefer sweet fruit over austere soil, light and crisp over full-bodied and buttery. And the only way you'll learn this is to keep drinking. Try whoes side by side to make the differences more apparent. Keep track somewhere of wines you love and what you love about them, even if it's "smells like Fruit Loops." With practice, your confidence will grow. Don't be afraid to ask questions, either. Any wine merchant or server worth their salt (and your business) will be more than happy

your businessy will be more than happy to help you navigate their selection. Lastly, remember why we drink wine. Every bottle of wine has a story to tell, whether it's where it came from, how it was crafted, or what occasion we're marking by uncorking it. We drink wine because it has the ability to capture a moment, to represent an event, like celebrating an anniversary or the Eucharist Wine is relational. Like a meal, it brings people together. To quote a French proverb, "In water one sees one's own face; but in wine one beholds the heart of another." So drink up—you've got ab-solutely nothing to be afraid of. V



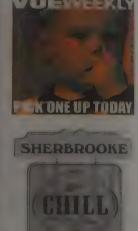
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Work Unio



Sake-flavoured vodka is one bandwagon that's worth it



In past years, few liquors have been trend- This seemed like an easy popularity win, a ier than vodka and sake. They're still on a capitalization on vodka's ubiquity with the roll, actually, and liquor stores are full of rows and rows of variet-LIVING ies and flavours of vodka while their selections of sake con-

tinue to grow.

Vodka's popularity is under-standable. It's subtle, easy to mix and tastes okay even if it's rubbing-alcohol cheap. Of course, Hanne Lynch like anything popular, vodka's been poked and prodded almost out of recognition, sold to us in almost infinite flavour variations, most of which are as subtle as a big stick. Vodka has become the base for all kinds of achingly sweet, artificial tasting concoctions, in flavours ranging from cherry to vanilla to plain gross. An unfortunate side-effect of the flavoured vodka trend seems to be unpalatability-but I can't help but hope. That's why when I saw a bottle of Wokka Saki flavoured vodka on the shelf I thought I ought to give it a try. Wokka Saki is a double gold medal winner at the San Francisco Spirits Competition. It's a UK product that blends vodka with "fine Japa-

bonus of sake's whiff of the exotic.

While the sake flavouring seemed like a good idea to me, I wasn't totally sold on the fruit. I poured my first taste of the spirit with visions of blueberry vodka in my head. The scent of the spirit reassured me, though. It has a subtle aroma, with hints of fruit behind a

rich sake scent. No hint of sweetness. When I tasted my shot, I was sold. Again, there was no hint of sweetness. Instead, there was just the smooth, rich flavour of good vodka, propped up with the winey touches of sake, and a gently peachy, apricoty type of fruitiness. Despite the fruit in its flavour, there was no sweetness to the Wokka Saki. It tasted perfect to my antisweet palate.

Wokka Saki is smooth and delicious enough to be served chilled on its own. Taste it this way to get a good idea of its flavours. However, thanks to its low-profile deliciousness, this flavoured vodka is easy to mix as well. Mix it with some tonic water for a fanciedup vodka tonic if you want to keep it simple.

The sweetness of the tonic water brings out the sweeter fruit flavours of the vodka, if you'd like another highball-type drink, try mixing up a variation on the Moscow Mule, which traditionally combines vodka, lime and ginger beer. The sake in Wokka Saki makes a great buddy for a nice spicy ginger beer. For a more classic cocktail, take advantage of the vodka's smoothness to mix up a martini with just a splash of vermouth and a couple dashes of bitters.

Don't be turned away from this great product by its buckets of trendiness. This is high-quality product, not bargain basement trendsploitation. W

RECIPES

This is a recipe from Gary Regan, a cocktail legend. He recommends Martini & Rossi dry vermouth as the best

1 ounce dry vermouth 2 dashes cocktail bitters Lemon twist for garnish

Fill a cocktail shaker with ice, then

Use a nice spicy ginger beer for this recipe. I used "Old Tyme" brand, which

1 V2 ounces time juice 6 ounces ginger beer (or just use enough to fill your glass)



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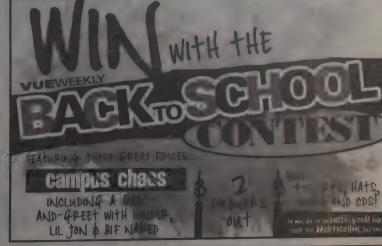
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COVER // THE DROWSY CHAPERONE

Labour of love

Originally written as a wedding gift, The Drowsy Chaperone skips parody and embraces musical theatre for its lavish escapism



You could understand why the creators of The Drowsy Chaperone an awful long way from its show run on Broadway-the take-off of Gregg Morrison originally put together the show as a wedding present for their Graaf. Given its nature, it makes sense Broadway to London's West End to a 30ity tour of Canada and the US-the ori-

his gift and the audience's guide to the eponymous, "long-forgotten" musical seem as if they couldn't have picked a bet-The Drowsy Chaperone has become accustomed to, hailed by some as the finest of

McKellar, Lambert and Morrison's as well: with a few minor changes, it is

nal, the man's world was the set, and

would come out of an ironing board,"

very much like we're seeing it through

For Reimer, the Man in Chair's immer-

wrapper crinkling at the theatre—we are taken as much through his head as

ence understands that enjoyment Broadway—witness the success of things like the parodic Spamalot, the cynical Avenue Q, the campy, tongue-in-cheek Hair-spray—it is, as he explains, an entirely

imer explains earnestly. "While we had the big musicals and the backpush to it, right down the middle comes this one that says, You know what,

This was created by people who know and love musical theatre." Reimer continues. "A lot of times, I think, parody is done by people who are annoyed at musicals, or who know them but who are bored and tired of them. This isn't like that: this is more of a valentine than a parody. It's like when you have fun with family, your brothers and sisters or something: you're having fun with them, but there's a love under there that allows you to do all kinds of things."

Ensuring that love comes across, then, is what Reimer sees as the key to the play the points out that
one of the big problems in London, to date about
the only place where The Drowsy Chaperone hasn't
won raves, was that audiences and critics went
in expecting a big, broad parody). The musicalwithin-the-play is an easy thing to look down on:
a wedding narrative that trades in hammy European stereotypes, punny gangsters, extended spit
takes, a recurring monkey theme in the songs and
plot twists that even the Man in Chair can't help
but mock, it is in many ways the quintessential
bad musical, a sitting duck for snide remarks. But
for the wider play to work, the audience has to appreciate how much the Man—stand-in for the creators as much as the audience themselves—truly
appreciates it, for all its ridiculous elements.
"It's not a smarmy or slick or superior trhing at

"It's not a smarmy or slick or superior thing at all," offers Reimer. "That's really hard to do, because when you're delivering these lines, a lot of them are melodramatic or especially naïve. But if you can deliver them, as I've said, like you're family, and you love this stuff, both aspects become so much more fulfilling."

That's essential, because for all of Reimer's "valentine to musicals" talk. The Drowsy Chaperone is

at the peak of its powers when it's doing something more than just lionizing a particular genreit is ultimately a love letter to theatre in general, and its power to move us. Man in Chair openly admits to wanting some escape, some chance to forget his drab apartment and quotidian life, and relish in spectacle. But this is nothing so simple as an encouragement to show up and tune out the rest of the world: the Man keeps polluting this fantasy world with real-life facts, keeps—despite his harsh words for anything that pulls us away from the illusion—reminding us that theatre does not exist in a vacuum, that it is given form by and gives form to the world around it, even if that world is as small as one apartment.

"He's so transported by theatre," Reimer reflects lovingly. "You know, we talk about what theatre can do and what it does do. I believe it does two things: I believe that it can be transformative, but it can also be conformational. There's a part of our social wiring that loves to have an experience in a group, and that's the power of theatre.

"For him, it was a connection to his mother: he was given this record that he plays by his mother, and it's something he shares with her," Reimer continues. "That's a really interesting insight, how art is a great topic for human hearts—that it's how we pull together. Ultimately, I think, it's just sort of how coming to something like *Drowsy Chaperone* and being confirmed is a great moment." \(\begin{align*}\)

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THE DROWSY CHAPERON

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BOOK BY BOB MARTIN, DON MCKELL

LYRICS & MUSIC BY LISA LAMBERT,

GREGG MORRISON

STARRING JAY BRAZEAU, SUSAN GILMOUR, DEBI

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A BRIEF HISTORY OF THE DROWSY CHAPERONE

Though it is already one of the most successful Canadian musicals ever created. The Drowsy Chaperone had rather inauspicious beginnings. Your Weekly examines the course it took to end up on Edmonton stages.

1998

Toronto theatre mainstays Don McKellar, Lisa Lambert and Greg Morrison initially develop. The Orowsy Chaperone as a wedding gift for their friends Janet Van De Graff and Bon Martin—something still reflected in the names of the soon-to-be-betrothed couple in the musical-within-the-play. Martin enjoyed the performance initially at notorious Toronto bar The Rivoli, for his stag—so much, he joined the trio as a writer, and they tightened up the script for a run at the subsequent Toronto Fringe, where it won rave reviews and seasons of the processing the processing the stage of the processing the pr

1999

After the success of the Fringe production, Toronto uber producer David Mirrish—son of Toronto mirrishay/discount store operater "Honest" Ed Mirrish—booked it for a run at the Theatre Passe Muraille, where it gainered further acclaim

2001

The success of the '99 run encouraged Mivisto' find an even bigger venue, and The Drowsy Chaperene opened at Toronto's Winter Garden Theatre Besides holding 1000 people, more than theatre Besides holding 1000 people, more than Drumesthe size of any place Chaperone had pluyed previous, the Winter Garden also used to play host to '20s vaudeville productions not terribly unlike the mustical.

2005

The Drowsy Chaperone goes south of the border for the first time, playing Los Angeles with the

original Toronto cast. It's roughly as successful as all its previous runs.

2006

The Drowsy Choperone opens on Broadway on May 1, with the man for whom it was originally a wedding gift, Bob Martin, in the role of the Man in the Chair. Coming with a high pedigree—besides its previous success, it was nominated for 14-New York Drama Desk Awards four days before it even had its official opening on May 1—it would play for 674 performances, closing on December 30, 2007 after earning two Tonys, for score and book, and four Drama Desk Awards, including outstanding musical, score, book and music.

2007

A little more than a year after it opened on Broadway, The Drowsy Chaperone opens on London's West End. This will mark the show's first misstep, with tepid reviews and middling houses. It actually closes down in August, six months before producers had initially planned to pull it.

Slightly better news came in the form of a national tour, starting in Toronto in September and visiting more than 30 cities across the United States.

2008

Vancouver's Playhouse Theatre Company debut the first production of *The Drowsy Chaper* that did not involve the original creative team This proves no impediment. Max Reimer's show once again draws rave reviews, and ends up as the second best-ever selling show in the company's history.

2009

Reimer brings his version of the show to the Citadel, adding a few Edmonton actors to the cast When the run is finished, he will take this producion to Ottawa's National Arts Centre



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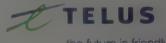
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Ladies night

Hey Ladies! mixes shopping, Dear Abby and booze



FWWWDS MITHERSH

· COUNTRY COM

Whether it's a sleepover, a frilly bridal shower or a raunch-ridden stagette party, there's something rather funny that happens when women get together and indulge in their girlishness. The inherent giggles could lie in the gossip, the silly games or in the phallic-shaped party treats, but most who've attended any of these gatherings knows that there's always some sweetly flavoured booze being passed around which helps to get things rolling. That nectar, along with a few other girly indulgences, are what makes the Hey Ladies! night at the Roxy such a success.

For those who have never been, Hey Ladies! is part of the Roxy Theatre's performance series. Now in their third season, the Ladies—that notorious gaggle of local comediennes Davina Stewart, Leona Brausen, and Cathleen Rootsaert—host a periodical Friday night variety show that features all sorts of news and goodies catered to Edmonton women.

"We call it a live info-tainment show," says Stewart. "We have guests who have businesses in Edmonton, but also artists and musicians. And we always have a fea-

tured liquor or alcohol. A lot of people can only go out one night a month-in that one night they've got to get all the bases covered. So you get your bar moments, you get your shopping moments. It's not just for women, but our idea was that there weren't a lot of things just for ladies entertainment-wise, and that's who's usually the person who's buying the tickets to the event and deciding which show to go see. So rather than dragging someone who doesn't want to go, this is a chance for people to go out with their girlfriends. It's become an all-ages event—girls will go with their moms and grandmothers, so it fills the whole generational gap too." (In the press release it's touted as a "comedy, gameshow, boozy, prize-filled hag fest!" Of

In addition to promoting upcoming arts events and news around town, each show also features a Dear Ladies segment ("That's our Dear Abby moment," explains Stewart) and a live round of the Match Game. In the lobby at half-time there's shopping, booze and food sampling, and of course, lots of weird and imaginative prizes. This time the Ladies host their "Back To School, Back To Rule" show.

featuring artist Spider Yardley Jones, Mr. Noel (a teacher), honorary Lady Donovan Workun, stylist Micheal Berard and musical interludes with the Provincial Archive.

"We have too much stuff for each show, we're always saving things for the next one," says Stewart, noting that each Hey Ladies! is a unique one-off deal, and often sells out. "We could do it aimost every week. We get to talk and kind of be saucy about things—Leona is always the sauciest. I don't want to say it is The View because that's just a bunch of chickens talking. But there is something entertaining about griffriends getting together, and we've made the audience another griffriend at the bar."

Gentlemen, be not afraid, she adds. There's a lot of fellas who are figuring out that there's a whole room of ladies in here. There's a couple guys going hey, this is a place to meet them!" And their Grandmas, too. V

FRI, SEP 4 (8 PA

HEY LADIES

CREATED BY DAVING STEWART LON

VISUAL ARTS // WHERE DO YOU COME FROM?

Made in Edmonton

Local artists are using posters to answer the titular question in Where Do You Come From?

DAMES ASSESS

community can be an odd thing. The internet, with its globe-spanning communicative powers and seemingly endless opportunities for social networking, unquestionably allows us to build some form of community, connected via data packets as it is. But that form of interconnection has almost equally unquestionably hurt our physical communities, and all that comes with it: the incidental contact of a nonniche world, the sense of place, the idea of a locally shared future.

There are certainly some who don't see this as any great loss, but you couldn't count local designer Gabe Wong among them. His newest project, Poplar and Pine Press, has been founded with the expressed purpose of fostering a sense of connection, both between Edmonton and Canadian artists and the wider public.

"Edmonton needs more representation of its arts culture. Anyone who looks can see a lot of stuff happening across the disciplines—theatre, visual art, dance, music—but it all sort of compartmentalizes into their own fields," Wong explains, surprisingly animatedly, over coffee. "I want to try and bring that together. To create a sense of space in an arts community is important: if we're always looking at the larger scene, we're not developing our own voice."

Though that ambition will take on various forms as Wong begins to stretch his legs—including a cookbook with local gournand Julianna Mimande that will intersperse recipes with profiles of local food producers—its most immediate incarnation is Where Do You Come Prom?, most simply described as a poster show. Wong tracked down graphic designers and illustrators from both Edmonton and abroad, including a healthy selection of ex-pats, and asked them to create

a poster design based on the eponymous question, taken from French post-impressionist Paul Gaugin's statement/title "Where Do We Come From? What Are We? Where Are We Going?"

The theme of the show obviously dovetails nicely with Wong's current concerns—he points out that we can't really know where we're going until

I want to try and bring that together. To create a sense of space in an arts community is important: if we're always looking at the larger scene, we're not developing our own voice.

we've discovered what we're made ofthough the connections hardly end with the theme. For Wong, the choice of medium was quite deliberate, as the design of a poster both gave him a wide pool of talent to draw on and, he feels, makes the art much more accessible to the average citizen, both in terms of their message and their cost.

"Posters are very deliberate in what they're saying; if you think of what they're usually used for, social events, they're saying things directly, where art can be a little more free-form," Wong explains. "Also, art should be affordable and accessible. I wanted people to feel like they could own a piece of art without it being really expensive. It'd be nice for more people to be aware of the scene in Edmonton, and feel some ownership of it." W

OPENS THU, SEP 3

ANY SEE TO YOUR OWN FEBRUAR

PRESENTED BY POPLAR AND PINE
THE ARTERY (9535 IASPER AVE)

COMIC COMMENTARY // ARCHIE MARRIES VERONICA

Forever 17

A fantasy marriage storyline and updated look don't deliver any new maturity to unchanging Archie comics

BRYSH KIRLLES

TO SME DISEY, FORM

As comic books have become less the contraband stuffed under a camp mattress and more a treasure to be socked away in protective mylar and read with white gloved hands, the tone and graphics of many comics have become more serious as well. Instead of episodic one-offs to be picked up weekly or monthly for a few bucks, expensive miniseries and graphic novels take characters on a permanent arc that affects the whole canon, or at least a specific timeline.

Archie Andrews and his friends and neighbours in Riverdale are different every month, Archie is still in Miss Grundy's class at Riverdale High next to Jughead, who is dreaming about burgers. He's still got a date with Betty on Friday and Veronica on Saturday. He's still in detention being supervised by Mr. Weatherbee, and Dilton is still tutoring him in science. And once he gets out of detention, he'll be down at Pop Tate's chocolate shop with the whole gang.

That's the point of Archie—his is an idyllic world where everyone is 17 forever. All the girls are pretty, all the lawns are green, everyone's parents are married. His present is our imagined past—a place where the biggest problem facing the world isn't pollution, AIDS, drugs, poverty or any host of other mind-boggling problems, but how Archie is going to fix his jalopy before the big dance

down at the teen centre.

This idealized world, created and reinforced over the 65-year history of Archie Andrews, is part of the reason why the recent experiments in the series haven't succeeded. Though the "new look" series and the recent "Archie Marries Veronica" storyline have no doubt been big sellers in addition to being big news, artistically the stories are bankrupt—there is an esthetic and thematic disconnect that keeps the storylines from being anything but disappointing.

Full of cop outs and easy answers, the special editions fail because they don't deliver on what they promised—namely, a more "mature" comic. Full of the esthetic hallmarks of the new breed of

comics—continuity throughout a miniseries, grander themes and increasingly detailed artwork in the case of the "new look" series—but, in the end, they deliver nothing of the emotional punch readers might have been expecting and

In the first of the "new look" series, the dark tone of the artwork is undercut by the fact that the problem the gang faces is that Veronica is dating a "bad boy" whose worst sins are driving a motorcycle and cheating on tests—not particularly egregious. In the latest special edition, where Archie proposes to Veronica, the entire plot line is negated on the fourth page when it's subtly revealed that what follows is a fantasy—a reveal that will no doubt come in handy

at the end of the arc when everything goes back to normal. Without any consequences, the story means literally nothing. Fans that are perturbed by Archie's decision can no doubt look forward to another cash-grabbing miniseries a year from now in which he "imagines" that he marries Betty.

Putting characters in new situations is not necessarily a bad decision, but doing it the right way would make the ostensibly updated Archie comics more artistically appealing, not to mention more honest. V

ARCHIE COMIC PUBLICATIONS

y legalimes Your Music Destination

TOP 30 FOR THE WEEK OF BEPTEMBER 3, 2009

- 1. Sam Baker Cotton (music road)
- 2. Slaid Cleaves Everything You Love Will Be Taken Away... (music road)
- 3. Steve Earle Townes (new west)
- 4. Watermelon Slim Escape From The Chicken Coop (northern blues)
- 5. Christian Hansen & The Autistics Power Leopard (ch)
- 6. Modest Mouse No One's First, And You're Next (epic)
- 7. Levon Helm Electric Dirt (dirt farmer)
- 8. Wilco The Album (nonesuch)
- 9. Raul Malo Lucky One (concord)
- 10. The Dead Weather Horehound (warner)
- 11. Reverie Sound Review S/T (boompa)
- 12. Tinariwen Imidiwan: Companions (outside)
- 13. Gurf Mortix Last Exit To Happyland (gurf mortix)
- 14. Black Mold Snow Blindness Is Crystal Antz (Flemish eve)
- 15. Joe Henry Blood From Stars (anti)
- Tommy Castro Hard Believer (alligator)
- 17. The Low Anthem Oh My God, Charlie Darwin (nonesuch)
- 18. Dan Mangan Nice, Nice, Very Nice (fu:m)
- 19. Behemoth Evangelion (metal blade)
- 20. Lee Harvey Osmond A Quiet Evil (latent)
- 21. Various Ribbon Of Highway, Endless Skyway: The Woody Guthrie
- 23. Magnolia Electric Co. Josephine (secretly canadian)
- 25. Neko Case Middle Cyclone (anti)
- 26. Trevor Tchir Sky Locked Land (riverdale)
- The Wailin' Jennys Live At The Mauch Chunk Opera House (outside)
- 28. Joel Plaskett Three (maplemusic)
- Neil Young Fork In The Road (reprise)



LIGHTNING DUST INFINITE LIGHT

Infinite Light, Lightning Dust's sophomore album for Jagjaguwar, finds duo Amber Webber and Joshua Wells (both of Black Mountain) calling upon the powers of classic pop arrangements and making the most of five days with a Steinway Grand piano. Cue the strings. Lightning Dust have delivered a cosmic record about the adventure in finding love and the journey in losing and rediscovering "the light."

10355 Whyte Ave. Shop online at megatunes.com 434-6342

Looking for an honest rejection

Criticism isn't so bad, so long as you know who's doing it

When it comes to feedback, be it on an investigation into looking for honesty legitimate forums for anonymity (like art show or a new haircut, there is always in reviews of his own work, Koleric was political dissent), while pippoliting that an overwhelming pull to only hear the negative. Falling back on that tired cliché that it's just easier to believe the

who want to make art simply need to grow a thicker skin. Art is meant to be shared in the public arena, and that means it will be scrutinized, speculated, celebrated and judged no matter what.

Moving In-het work for the strength of the s

Moving in-between fine lines of honesty and brutality, criticism and whining, and previews and nepotism, when there is a hint (or a smack) of rejection or negativity, what should be professional quickly slides into something personal. As artists, often in the case of emerging often turns into all that was needed to second guess yourself, your capabilities and quit your art for something safe from the barbs of outside perception.

But the context changes if rejection of your work is coming down from an anonymous source, a faceless voice, one that doesn't even offer any context or background from which constructive criticism could be gleamed.

All of this comes from a recent sit down with local industrial designer and artist Adriean Koleric, who wanted to talk about criticism. Starting from his own

Referring to the anonymous/ found on the Prairie Artsters blog, Koleric's interest in how I deal with rejection is a fair one. As artists and writers, you put yourself out there, often seek-

ing feedback, and in the realm of internet anonymity, can only brace yourself for anything—so why keep doing

A recent article by the New York Sunday Times's Randy Cohen addresses this political dissent), while pinpointing that a major problem of internet anonymity is that the crude keeps everyone else at bay. With no boundaries whatsoever, trying to maintain a healthy discourse with anonymous Internet users is akin to growing a garden in a patch of noxious weeds. The bad chokes out the good, and

That said, I personally don't believe any real feedback should ever be dismissed, but we should note that no feedback exists or entitlement issues, which when mixed the Internet, is almost always poisonous.

A thousand "That's greats" are no equal

With no boundaries whatsoever, trying to maintain a healthy discourse with anonymous internet users is akin to growing a garden in a patch of noxious weeds. The bad chokes out the good, and that simply cannot be ignored.

exact issue. Arguing anonymous posting on the Internet has proved to be more toxic for than encouraging of free speech, the article was prompted by the recent court order put onto Google to divulge the identity of one of its users who was anonymously defaming public personas for further legal redress. Cohen outlines for just one "That sucks." But as a believer in calling-it-like-it-is, I am an advocate for a difference of opinions so long as those opinions are legitimately backed up by a name, or research, and if we're all lucky. a bit of social etiquette. V

Amy Fung is the editor of prairieartsters.com.





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Roune and filmmaxer Robert Monn - Sept 3-4, Sym - 528

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ART GALLERY OF ALBERTA Enterprise Sq. 100, 10330 Isoper Ave., 780,421.6223 - artgalleryalberta, com - . Minute of Real Life, Video Awards Ceremony, a screening of the short-based videos from the contest - thu, Sept. 3, 2-9pm - Free

GALLERIES + MUSEUMS

AGNES BUGERA GALLERY - 12310 Jasper Ave , 7804812856 - agnesbugeragallery.com - SOTTO VOCE: Paintings by Danièle Lemieux, Sept 12-24 - Opening recep-tion: Sat, Sept 12, 2-4pm

ALBERTA CRAFT COUNCIL. 10186-106 St., 780-488 6611

Discovery Gallery: WALLPAPER: New sculptural work by emerging glass artist Ratina Brodie; until Sept 12 - Lower Gallery: HITCHED: Couples in craft; until Oct 3

ART BEAT GALLERY 26 St-Anne St, St Albert, 780-4993679 - artheat ab.ca - Artwalle Featuring art Saced Hayath and Manna Bazos - Sept 3

ARTERY 9535 Jasper Ave - WHERE ARE YOU FROM?: Poster show featuring a9 visual creatives from Edmonton and beyond - Sept 3-mid Oct - Opening: Fix, Sept 4, 8 pm; after party to follow at regm with DJ Smallcaps and DJ Campos

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ART GALLERY OF ALBERTA Enterprise Sq. 100, 101, 10
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CALGARY AND EDMONTON RAILWAY MUSE-

CENTRE D'ARTS VISUELS DE L'ALBERTA

CROCKED POT GALLERY 4942-54 Ave, Stony
Pla to 350 003 9574 • Open Tue-Sat 10 am-5pm • SMALL
M. P.S. 225 Pottery by Carol Hartwell • Through Sept

ELECTRUM GALLERY 12419 Stony Plain Rd.

5048 - 402 - Gold and silver jewellery by Wayne Macke

FINE ART'S BUILDING GALLERY U of A Rm 1-1.

FRINGE GALLERY 10516 Whyte Ave, bent of the Paint Spot, 780-432,0240 - Artworks by James Davies

GALLERY AT MILNER Stanley A. Milner Library Main Fl. Sar Winston Churchill Square, 780-496,7030 • A CLOSER LOOK AT AOTEAROA: Photographs by Chris Gavigan • Until Sept 30

GALLERY IS-Red Deer Alexander Way, 5123-48 St. Red Deer, 403-341-4641 • Arlene Westen solo show • Until Sept 26 • Opening reception: Pri, Sept 4

Until Sept 26 • Opening reception: Pri, Sept 4

HARCOURT HOUSE GALLERY MADPOLD St.,
780.as6a.80 • Main Gallery: SPACES WITHEN?

WITHEN SPACES SYLVESSES, Active of the 1/2 lennifer

Bowes, Sarth Alford and Shirley Wiebe • Prout Room:
Paintings by Jennifer Dorner • Sept 10-Oct 10 • Opening receptions: Sept 10, 7-10 pm.

HARRIS-WARKE GALLERY-Red Deer Sun-works, 4924 Ross St, Red Deer, 403,346.8937 • DO NOT GO GENTLE: Paintings by Corinne Anderton • Until Sept 20 • Closing reception: Fri, Sept 28, 5-7pm (Alberta Arts Days)

JEFF ALLEN ART GALLERY Strathoona Place Senior Centre, 10831 University Ave, 780-433-5807 -Open: 12:30am-19m; 3-49m - TIP OF THE BRUSH: Peaturing artworks by the instructors and students of Strathcona Place - Until Sept 25

OrthAconon Frace - Units egr 15

[DHNSON GALLERY - Southaide: 7713-55 St, 780-465-5571; New works by Ada Wong, Julie Drew, Roth 780-465-5571; New works by Ada Wong, Julie Drew, Roth 780-465-5571; New works by Ada Wong, Julie Drew, Roth 2014-5571; New Works by Don Maya - Northsides 1837-58

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KAMENA 57:8 Calgary Tr S. 780.944.9497 • Mon-Wed, Fri 10am-6pm; Thu 10am-7pm; Sat 10am-5pm • Art-works by various artists

KAASA GALLERY Jubilee Auditorium, 11455-87 Ave • OPEN PHOTO 2009: Presented by Visual Arts Alberta • Until Sept 30

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 *LATHUDE \$5 30 xxq8/xxx6 \$1,780,4315353 * Malin \$5 pace *PRIVATE *PROPERTY—ACCESS DENNED: A series of security guards in a site-specific narrallation by Thomas Knoubuhler (Switzerland); until \$5 pt 5 - profile \$8 coins: ART *PRARPHERENALA *POR *AMODEMS* WORLD: Stanton's store brings the shopping operimence into the gallery, investigating the roles of six that the gallery in society as an emblem of serthetis, design, but, desire, works, needs, and abolts; until \$5 pt 5.

LOFT GALLERY 590 Broadmoor Blvd, Sherwood
Park, 780, 9126 574 - Open every Thu 5-9pm; Sat 30-4pm
- FLORALS AND STILL LIFE: Sept 3-Oct 31 - Art Society
of Strathcona County general meetings the and Tue

MCMULLEN GALLERY U of A Hospital, 8,40-312 St. 780-4077:52 - COLLECTING, COLLECTED, COLLEC TIONS: The Women's Art Museum Society of Canada show featuring women's collections - Until Oct 24 -Opening reception: Thu, Sept 3,7-9pm

MCPAG Multicultural Centre Public Art Gallery, 521-53 St, Stony Plain, 780-563,3777 - WILD EXCURSIONS: Travelling exhibition; until Sept 8 - Paintings by Carol Hama; Sept 1-0-Ct; opening reception: Sun, Sept 3-Dining Room Gallery; New paintings; Until Sept 13-

MICHIF CULTURAL AND MÉTIS RESOURCE
INSTITUTE 9 Mission Ave, St. Albert, 780.651.8176 Aboriginal Veterans Display + Gift Shop + Finger weav
ing and sash display by Celina Loyer

MUSÉE HÉRITAGE MUSEUM 5 St. Anne St. St. Abert, 780. 459.4528 • DECOYS TO DECORATIVES: the History and Art of Decoy Painting • Sept 3-Nov 15

MUTTART CONSERVATORY 9626-96A St, 780. 496.8755 • SERENDIPITY: Sculpture show • Until Sept 27

ORTONA ARMOURY 9722-102 St - Open every Sat 12-5m, by appointment 780-432-396/580-431-737 · BACKWARDS STARE Experimental Drawing Show: Works by Tim Rechner and Califlin Silan Richards - Sept 10-Oct 3 - Opening reception: Thu, Sept 10, 7-10pm, music by Treejam

PETER ROBERTSON GALLERY 10183-112 St

PROFILES PUBLIC ART GALLERY 19 Perron St, St Albert, 780-460-4310 * GUILDED: St. Albert Piace Visual Arts Council; Sept 3-26 * St. Albert Art Walk: Thu, Sept

PROVINCIAL ARCHIVES OF ALBERTA 8555

ROYAL ALBERTA-MUSEUM-CALLERY AV

ROYAL ALEX HOSPITAL Food Court 10240

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ST ALBERT ART WALK Wares, Meese Clothing.
Gemport and near Gallery, Profiles Gallery, Studio Gallery, South Rocke's Fine

ewellery Design - Sept 3, 6-9pm

SPRUCE GROVE ART GALLERY Melcor Cultural Comer, 19:5 4er, Spruce Grow, 78.0 45.064. Artworks by Margie Davidson; until Sept 5 - OPEN ART COMPETITION. Any artist in the province of Alberta, competition for beginner, intermediate, advanced and 3-D; Sept 8-19: opening reception: Pri, Sept 11, 7pm

STUDIO GALLERY 11 Perron Street, St. Albert
LANDSCAPE INSPIRATIONS: Artworks by Pam
Wilman - Sept 3-26 - Opening reception: Thu, Sept 3,
6-ppm; artist in attendance

TELUS WORLD OF SCIENCE 1121-142 St, 780-452-9100 • DA VINCI: THE GENTUS: Until Sept 7 • 1MAX: VAN GOGH: BRUSH WITH GENTUS; until Sept 7

ALLEYSCAPE STUDIO-Red Deer 4930 Rose St Alley, 403-597-9788 - THE ACCIDENTAL NATURE OF MUCH THAT APPEARS: Small Collages by Donna Herrick - Sept 4-Oct 10

VAAA GALLERY 3rd FI, 10215-112 St, 780-421.1732 *
Doing What Comes Naturally: Artworks by the membership Hand Weavers, Spinners and Dyers of Alberta celebrating the United Nations International Versi of Fibr - Sept 10-Oct 10 * Opening reception: Sept 10, 7-950 pm

LITERARY

AUDREYS BOOKS 10702 Jasper Ave, 780.423.3487 -

BLUE CHAIR CAFÉ 9624-76 Ave. 780.469.8755 - Story
Slam, every and Wed of the month

CARROT CAFÉ 9331-118 Ave, 780-752-4867 • Carrot Writing Circle • Every Tue, 7-9pm; A critique circle the 4th Tue every month

CITY ARTS CENTRE 10943-84 Ave, 780-932-4409 - talestorytelling.com - T.A.L.E.S. Monthly Storytelling Circle: Tell stones or come to listen, and Fri each month - Until Jun, 8pm; 83 (free first time)

LEVA CAPPUCCINO BAR 11053-86 Ave, 780-479-3382, www.levabar.com - Standing room only, poetry every 3rd Sun evening

poetry every pur sun evening.

ROSE'S 10:19-50. Av., 780-732-4409 + thleastorytelling, cam: "FALES Editionation Storytelling Cafe: TALES.

Alberta League Encouraging Storytelling open mis - art. Thu each month, "popul. Psym Nat. Pow. Will (min. 85).

Flyon flight Festival Teaster: a preview of the TALES.

Storytelling Festival A Fort Editionator Park, Thu, Sept. 1, 3-7-ppm: Psy what you will (66 min.min.min.)

ROUGE LOUNGE 1011-117 St, 780.902.5900 • Poetry Tuesday: Every Tue with Edmonton's local poets • 8pm • No cover

opm - 180 cover
STORYTELLING FESTIVAL-FLYING HIGH Fort
Belmonton Park, Whitemud Drive, Fox Dr., 780,456; I-diller
- fortedmonton-park, a Femen-demonstank-gl-sides Fortedmonton-park and TALLES, calebrate the 30th Anniversary festuring special guest takes Norma Cameroo.
Storyfelies situated throughout the Park wall alare.
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Get Thom, Rende Englow, Pearl Ann Gooding, Berlamy

Ellis and Marie Anne McLean, music by Mana Dunn; Sept 6, 8pm; \$15 (adv at T.A.L.E.S. 780.932.4409)/\$16 (door)

UPPER CRUST CAPÉ 10909-86 Ave. 780.422.8174 • The Poets Haven: Monday Night reading series presented by Stroll of Poets - Every Mon, 7pm • \$5 door

THEATRE

DIE-MASTY SOAP-A-THON Varsons Theatre
10339-53 Ave., 780-433-3399 - An entire weekend of
improv madness sturing the cast of Die-Masty plus
members of Rapid Fire Therebe. Dietected by Dans
Anderson with music by Paul Morgan Donald - Pri
Sept 13, 6pm continuously until 199m on 591. Sept 13
Tickets and weekend passes available at the door

THE DROWSY CHAPERONE Gladel Shoctor Theatre 3028-010 Ave., 780.426.4811 - Main Stage Series: A toe-tapping tribute to the golden age of musical theatre. Book by Bob Martin and Don McKellar, music and lyncs by Lisa Lambert and Greg Morrison - Sept 5-Oct 4

HEY LADIES! Roxy, Theatre Network - Comedy, vanety, game, therapy, allb, dame fest. Learn, laugh and tipple with Davina Stewart, Cathleen Rootsuert and Leona Brausen as they host special guests + Pri. Sept 4 - \$2a. at TIX on the Square

STRUT AND JIVE THE NIGHT AWAY Jubilations

Dinner Theatre, 8882-170 St. Phase II WEM, Upper Level, 780-484, 2424/1-87-244 (Toll Pree) - jubilations.ca - Huutle back to the 'you, featuring the funkiest hits of the flashiest decade in history - Until Oct 25





Witon: Sunday, September 20, 2009 Registration at 11:00 am Westermin 00 are

Witere: The 5 km event begins at Churchill Square, winds through Edmonton's deventows core and returns to the start.

500 participants will collect plodges between new and

Gonia: 5120,000 to be abboved by participants, with an additi-

LOG ON TO HIVEDMONTON.COM AND ONTON.com

VUEWEEKLY

MELANDS WALK FOR LIFE PROCEEDS SUMPORT DIRECT SERVICES FOR PEOPLE LIVING WITH AND AFFECTED BY HIVIALDS IN YOUR COMMUNICATION MAKES BY ACQUANTED COMMUNICATION FROM FORTH AND AFFECTED BY HIVIALDS IN YOUR COMMUNICATION FROM THE PROCESS OF THE PROCES



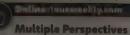




Rashomon

Extract

Film Caps



by Brian Gibson

Brian Gibson examines how film rarely explores more than one perspective in our

COMEDY // EXTRACT

Extracting manliness

Mike Judge's latest comedy examines emasculated males and the workplace hierarchy

YESSET BRIMEN

The blue collar cousin to the film Office Space, Mike Judge's Extract cast) built his company from the ground up. His patented flavourings and the small company that produces them have helped masturbate in one of his three bathrooms while Suzie watches Dancing with the Stars

life or the literal testicular injury suffered by staffer Step (Clifton Collins Jr.). The only sexually satisfied male character in the the ultra-manic bus stop ad lawyer played



make numerous attempts to break out

comedies in that Judge conveys affection for his characters while at the same time

bre, yet his responses to my questions were never less than playful, bouncing improbably from his admiration for both of comedy you can meditate on"-to the unlikely kinship between Bob Newhart

MUE WASKLY When you have an dea

MIKE JUDGE: There were moments when and Ron Livingston, or Gary Cole and Stephen Root, and thinking how fun it would and see where it goes. But for the most the beginning.

VW: It must be tempting to turn any

MJ: At one point Fox did want to make a fore the British version of The Office came feel like we've had two great shows about

out, given that the industry has changed

Mt. I think it's the same. I always think in

VW: Are there shows that were on when you were coming up that still feed you cre-

MJ: Oh yeah. I saw an old Bob Newhart episode about a year ago and it was just thing was genius. It was that episode patient about the heater not working and so on, trying to tell the guy he's a tightwad

MJ: It's about a guy a guy who runs a treatment centre. He's kind of a Bob Ne-

DVD >> NIKKATSU NOIR

Noir for your money

Nikkatsu Noir showcases the fascinating fun of Japanese film noir

Nikkatsu Noir, Eclipse's new box set of : mukokuseki, or borderless crime thrillers, the trans-Pacific kinship alluded to in its ing in American studios for more than 15 years, had been given a DITECTUR Noir prove that postwar Japanese filmmakers were taking ing credits rolling over headin the voice-overs, flashbacks

antiheroes, loose women and well-heeled an era of seismic upheaval.

Set along the Yokohama waterfront, I Am Waiting re-teamed heartthrob Yujiro

collaboration on the incendiary hit Crazed : hara's ex-pugilist closes down his dockside restaurant to post a letter to his brother title. By 1957, film noir, having been brew- in Brazil. The image of their figures iso-

by a tender scene in which the shadowy stars are silhouetted by their longing for escape from a Japan that offers them nothing,

lence, and a connection to the Yokohama. Ishihara returns in Rusty Knife, once hands, once more giving a riveting, rather hammy performance. Kitahara returns too, though this time as a noble innocent

Things get even crazier with Seijun Sufragments of almost Godardian text

tack on the police van that results in

some big-time yakuza who want him to body count. Anybody offering spectacu

Japan in 1964 must have made a killing

therapist. We know what her answer will be, but with Shishido's hitman Shuji the killing Kamimura and his young part-

Kamimura and Shun wind up at a sea-side inn full of rough truckers and a waitress with whom everyone seems to fall in love. Shun will sing a pretty song and get beaten to a pulp, while Kamimu-ra will have to make tough choices fast, and take a stand against an avalanche of thugs hot for his blood in a surprisingly rich and elegiac climax, not only to this film, but to Eclipse's fascinating and very fun little cinematic showcase. DRAMA // RASHOMON

Who do you believe?

Kurosawa's masterful Rashomon gives four conflicting takes on the same bloody event



SHARP PICTURE >> I'he Metro has a newly restored print of Rashomon A Supplied

JOSEF BRAUN

t gushes off the edges, crashes through the holes where the roof has fallen in, stabs into the puddles and washes across the whole scene in great silvery sheets. The torrential rain at the start of Rashomon (1950) feels nearly apocalyptic, and the grantiose wreck of a city gate where it all takes place does nothing to break up the forboding gloom. A young priest (Minoru Chiald) and a middle-aged woodcutter Takashi Shimura) take shelter there, seated together, not conversing, though through those thick lips encircled by an unkempt beard the woodcutter keeps muttering. 'I don't understand.' A third man (Kichijiro Ueda), some guy just trying to get out of the downpour, barges in, starts a fire, gets them talking. He wants to hear a good story, and winds up with four of them, all variations on the same event, nowed the martching matching the same event.

That's Rashomon, a film so persuasive in its perplexity it's become an adjective it won an Oscar, and the Golden Lion at the month of the West especially—and the world—the West especially—and the world watched in fascination despite the film's refusal to elucidate its central mysteries. It ensured us that our memories are incompatible, but through the movies at least each of them could be true for the time it takes to tell them.

Rashomon has been circulating in a newly restored print. It hits Metro Cinema this weekend, a place where Kurosawa's ceuvre has always found a welcome home over the years and hopefully will for years to come. Per seen it more times than plinow any other him and its sum mood never rails to caprivate me. An inspired amalgamation of two short stories by Ryunosulce Akutagawa (Rashomon' and 'In a Grove'), the marrative is a sort of labyrinth, a web of flashbacks within hashbacks unreliable narrators having their advantage of the control of the c

So the weedcuther journeys deep into a supplied grove Just how deep we get a strong sense of from the multitude of same and compositions granted us by the streams and cinematographer Kazuo Minagawa, who seemed to prowl through

the trees and shrubs and even pointed the camera straight at the sun, a move which dazzled all his contemporaries anxious to find rules to break. Somewhere in this grove the woodcutter finds a lady's hat, and then a dead body. There's a trial, where a judge never seen or heard elicits testimonies from those connected to the incident, including the alleged killer, a known bandit [Toshiro Miftiner, first seen staring into the clouds like a sick animal), the wife of the dead man (Machiko Kyo), and, in an especially chilling sequence, the dead man himself (Masayuki Mori), speaking through a medium and giving no comforting reports from the afterlife. The bandit meets the couple in the woods, tricks the husband, ties him up, and ravishes the wife. This much is basically clear. But what were the circumstances of the husband's death 2 & Selvic 2 a suiting A suitidia?

The performances are each compelling, varying wildly in tone-Mifune almost hysterical in his braggadocio; Kyo woundbetween femme fatale and helpless victim; Mori stoic, pathetic, and in death harrow-ingly lonely—but united in their synchronized ambiguity. A fourth variation is given that might resolve the contradictions but even this becomes suspect. The cry of an abandoned baby eventually brings a close to the string of irresolvable storytelling. Some find the baby's eleventh-hour intervention is sentimental, but it strikes me above all as Kurosawa's way of imparting that life simply goes on, even when the finally doesn't matter to us what really happened in the grove that day, and how justice is finally meted out isn't even mentioned. Maybe the truth lies somewhere in the collective crannies of each of the stories. Everyone has their reasons for telling what they do, so it's hard to say who to should trust. But if I had to, I'd put my money on the dead man. V

THU, SEP3, SAT SEP S & MON-SEP 7 (7 PM)
FRI SEP3 & SUY, SEP 4 9 PM)
DIRE TED BY ANDE MUNOSAWA
WAR JOSH HI MUNOSAWA SHINOBU
HAS HIMOTO
STARRING TOSHIRO MIFUNE MALHIKO KYO.

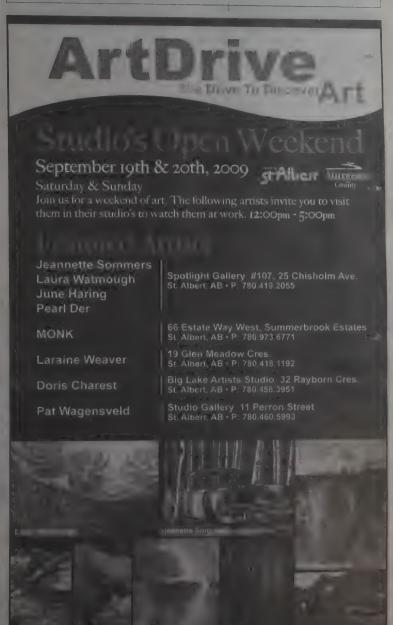
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Film Capsules

Opening this week

Directed by Shane Acker Written by Pamela Pettler Starring Elijah Wood, Jennifer Connelly John C., Reilly, Crispin Glover

 with undertones of hope.

That may sound more than a little silly given the basic premises: a handful of living stitched dolls work together to survive attacks from murderous machines after the human species has been wiped out. But it's so beautiful to look at, it's easy to take seriously. Even though post-apocalyptic land-scapes have become a familiar staple in Hollywood films, this imagining is made unique by a mid-20th century European steam-punk atmosphere in an end-of-the world scenario predating computer technology. The sky is concealed by thick black smog, the ground is littered with rubble inherited from mankind, and the climactic showdown takes place in a coal-burning factory that could have been pulled from the

cover of Pink Floyd's Animals. Its Rube Goldberg-inspired action sequences are also eye candy, forgoing the currently omnipresent, incomprehensible manic flashs in favour of inventive and meticulously choreographed skirmishes.

The style alone warrants a viewing, but the overall product isn't as fleshed out as it could have been. With a running time of under 90 minutes and virtually no character development, it doesn't quite feel like a feature film in terms of scope. It's based on an Oscarnominated 2005 short of the same ame that featured no dialogue, and in which the nature of the setting and characters wasn't made explicit. By virtue of this, the emphasis was on the visual artistry. Although a feature film without dialogue would likely be commercial suicide, it doesn't help that the conversation is so stilted and expositive. It only serves as a reminder that it was written for the express purpose of extending upon and explaining the source material.

It's also slightly disappointing in that it has the makings of a good social commentary that lish't fully realized. The characters are representative of different roles within society: there's the leader, the soldier, the intellectual, the everyman and others. To some extent, it functions as a critique of the boundaries of authority in society. But appreciating it on this level is difficult, as this subtext is underdeveloped considering how blatant some of the symbolism is that seeks to draw attention to it.

In order to be properly enjoyed, it has to be approached in terms of style rather than substance. But there's certainly something to be said for style when the dreary atmosphere it creates is successful enough to make you to be emotionally invested in the plight of a supernatural doll creature. The visceral response it evokes will satisfy kids of all ages, and its originality more than makes up for its shortcomings.

William application of the Trible

Is Anybody There?

Directed by John Crowley Written by Peter Harness Starring Bill Milner, Michael Caine

Are all only children this endearingly morbid? The kid lives with his folks in their run-down family-run old folks home somewhere in rural England, circa 1987. Surrounded by so many souls ambling around death's threshold, he gets the idea to set up a tape recorder to try and capture the nocturnal rattle

and hum of ghosts who haven't quite found the way out. So 10-year-old Edward (Bill Milner) sets out one morning with his headphones on, hoping to hear transmissions from the land, the death His nearly got the word of the death His nearly got the word of the death you was his male you do not not have the Amazing Clarence (Michael Caine narrowly avoids running him over was his male you.

The encounter constitutes a cross generational meet ecocious oddball fixated on spiritua ism and this ornery widower, an aging philanderer and retired stage magica. driven to suicide by guilt and loneliness It doesn't take a psychic to see that this pair will become ostensibly unlikely pals over the course of is Anybody There? Edward's bored and desperate for some paranormal action—who ya gonna call? Clarence needs someone to help redeem his tainted memorie. and confirm his talents, and nothing fits the bill like a young innocent eas ily impressed by card tricks or a phon, séance. (Clarence also needs someone to give him a reason for grooming Un shaven and under-slept, Caine looks like a werewolf suffering from have loss.) It's obvious these two were made for each other.

Edward's parents, however, are an other story. His mum (Anne-Mane Duff) works her fingers to the bone to keep their place in running orde, while dad (David Morrissey) become increasingly negligent thanks to early onset of midlife crists. He comes home one day with a designer mullet to hely perfect his 'Im-the-next-drummer-for Maiden look. He's aching to win thaffection of their teenage employee

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Film Capsules

but mostly just manages to embarrass

but mustry just manages to embarrass himself and everyone else. There's a lot going on in Is Anybody There?, though rest assured everything fits all too neatly into the thematic thrust of Peter Harness' script, which tries to balance the macabre harine whimsy, though the latter wins out by a long shot. It's cheerier territory for Boy A director john Crowley, but his approach simply feels more generic. The saving grace is the cast, and Caine's elderly Alfie does have his moments, such as the lovely little scene where the old atheist whispers his dead wife's name in the mirror with the sad flicker of a hope that she might answer. Milner's not excessively ingratiating, yet he's caddled with a character whose journey isn't as compelling as his starting point, which is simply to say he was more interesting when he was just a troubled tyke and not the prop of an over-eager screenwriter. Both Duff and Morrissey shine in their surprisingly well-drawn supporting characters, yet here too, their happy ending feels annoyingly pushy. Only the quirky collection of aged residents is overwhelmingly tough to bear, though even here I blame the material over the actors. The sort of dottiness and sentimentality on display in their scenes careens between flabby farce and the sort of sap you'd expect from religious programming.



Every one of us is charged with finding our own private balance between staying on track and surrendering to the call of diversion. When we look back, which of these things will have ruled us? Which granted us that thing that we ultimately lived for? The thing about Odd Horten (Bård Owe), the thing that makes him such a wonderful character for a charming little film like the one named after him, is that he actually took as his vocation a commitment to traversing the same route over and over, taking pride in sliding back and forth with maximum efficiency and minimum discomfort. He was a railway engineer, cultivating the Oslo-Bergen line for 40 years. When we meet him he's retiring at the age of 67. They give him a party and a little commemorative train as a parting gift. A bachelor, he seems to have nothing to do now save the maintenance of his simple pleasures. his pipe and his beer. But without explicitly indicating some inner urge toward adventure—our hero is a man of few words—he'll use his retirement to quietly cede his destiny to the dictates of chance.

O'Horten is the third feature from Norwegian writer/director Bent Hamer. Like his period piece Kitchen Stories, in which social scientists examined the habits of bachelors, and

Factotum, the melancholy comedy of dreary day jobs and career drinking based on Charles Bukowski's novel of the same name, O'Horten moves to its own quirky and subtle sense of comic propulsion. I enjoyed the film very much. Still, after watching it I caught myself and wondered If it maybe wasn't all a bit too slight-but that's a self-conscious film critic talking. Hamer's style is unassuming. His story seems threaded so loosely as to tear with the slightest force. Yet upon scrutinizing my memories of O'Horten some weeks later, I found that so many individual moments were still with me and giving me pleasure, moments that remain vivid, curious, warm, rich in detail, and finally adding up to a lot more than it might first seem. A quieter variation on About Schmidt, it's a portrait of life a little frayed and grey but still chugging ahead, still be ing explored however one can still manage. And it conveys an optimism that's pretty rare in movies this personal or this artful.

Shot by John Christian Rosenlund, who also shot Factorum as well as The Bothersome Man, another, even more peculiar Norwegian comedy, O'Horten is filled with wintry cold nights that feel strangely warm, especially in sequences like that where Odd exits a favoured watering hole to find people sliding home down newly iced-over streets. The nearly silent nights imbue Odd's wanderings-Into a strange child's bedroom where he's forced to spend the night, into the home of an eccentric old tippler, into a car with a blindfolded driver-with

a pointed sense of possibility. Things do get precariously absurd, yet Owe, with his soft, handsome blue eyes and that mouth that burrows into moustached, rumpled cheeks whenever he smiles, makes it all seems more or less reasonable. Maybe this is how you get after four decades of train travel and dutiful service, perfectly calm and composed, and ready to go completely off the rails. DESIGNATION OF PERSONS

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Now Playing

The Final Destination 3-D

Written by Eric Bress Starring Bobby Campo, Shantel VanSanton, Mykelti Williamson

If the 3-D movie event is a phallic experience-which it is-then The Final Destination 3-D is maybe a little too fixated on the penetrating effect of impaling objects, to an extent that it rambles on and on about it, making all the other 3-D films at the table nervously raise their eyebrows when he's not looking. One scene after another sees things fly through the screen after or before killing whoever is in its path, in turn the blood and gore as a result of the impalement flying out toward the audience. It's enough to say, "Enough already"—which all depends on how forward one might feel in accusing a film of being a little too obsessed with Mommy's penis, or whatever Freudian diagnosis might be CONTINUED ON PAGE 30 >>













<< CONTINUED FROM PAGE 20

applied here. I don't know-I would rather not say anything.

The plot, almost identical to the not

tination series, sees four fresh-faced a series of unrelated catastrophes kills almost everyone else in attendance. Nick (Bobby Campo) has a vision prior their hides. But the cookie continues supposed to die. Nick gains the trust of and the arena's security guard George (Mykelti Williamson); they do what they can to thwart what is described as "fate," but is that even possible?

3-D technology with hopes that it fulfills the same technique of testing how many nails, knives and flying hockey pucks can

instance, when a bitchy girl gets her head lopped off by a flaming tire, and her corpse writhes on the ground like

HAZELS O RESTANCE

Mallowsen II

Written & directed by Rob Zombie

paying the franchise a sloppy tribute to crafting a kind of unforeseen vision. 'Bad' directors like Ed Wood, Russ Meyer and Herschel Gordon Lewis of production budgets, churning out mindset began to take shape. Zombie, granted more money (though not that much by comparison to the big guys), makes cult films for the multiplex genremix the originals that drive his pre-

Zombie's Halloween left off with Laurie born WCW vet Taylor Mane), who in turn had presumably knocked off his psychological caregiver Dr. Samuel Loomis (Malcolm McDowell). But everyone lives on for the sequel-Myers' body is never ize his public image by sharing the expevictims, who blame Loomis for raising a massacre. Laurie, having since moved in with a gal pal and her single police chief father (Brad Dourif), is the most haunted, beard), killing everything in his path to

The real drag about Holloween was its ness of his previous projects in the path Halloween II is a test of its own personal indulgence, daring enough to axe

storyline into an auteurist territory . of morals, while Laurie's day-to-day life is a feast of sexy white-trash delic, and including a messy, garbage-ridden berroom, a troupe of MC5-loving convert her therapist. Zombie's fright antics draw and sample from a variety of influence Fortunately, almost every one of thes. cards is played right on the money

Valentino: The Last Emperor

At a certain point in Valentino: The Last Emperor, a reporter points out that the then-upcoming 45th anniver King." The more appropriate French regal metaphor for the man portra red through these 96 minutes is probably only real experience of the world around him is being sucked up to and Valentino's longtime boyfriend and business partner, very openly admits that being around Valentino requires an awful lot of patience, something the adept eggshell-walker must take

a fault of the documentary than Val brush the teeth of his gaggle of pugs and will throw a fit if his opinion is even mildly contradicted. But people at least those not born regal, don't just allowed to act like an entitled ass be fashion as one of the world's most famous fashion designers. And while The Last Emperor gives you a smattering of how that happened—his past in Rome dressing Jackie Kennedy, etc.-In never

It's entirely possible that Valentino uring this out-about the only thing he can offer in explanation of his concerns and designs is, "I like beauty"— but nevertheless, without some kind o context, Valentino: The Last Emperor doesn't rise much above an MTV reality show: watching a rich person or

DESCRIPTION NUMBER OF















CONTINUED FROM PAGE 26

W. Huh I never thought of it that way.

I hat books actually kinda funny,
be seep thinking someone's going to
e snot or something. Thompson must
are been in an alcoholic treatment

w: What about animation? Do you when something is going to be

: Yeah That or my limited drawing starts with something that I drew. hat's harder is writing something and en figuring out how to draw it after the 1 King of the Hill and Beavis and Buttnoth started as drawings. King of the il was initially a panel cartoon of four ring 'Yep," and then I had Boomhauer inking "Yep" in a thought balloon. But is something that starts out as a script s usually going to be live-action.

W: Did the script for Extract develop out

h i remember writing the scene here Cindy steals this guitar. Somenes I just write scenes. I wrote that t knowing where to go with it. At me point I know I wanted to write a npt about a girl that's really goodoking but kind of a sociopath—I've that super-hot girls seem to live different rules than the rest of us. hought about doing something in e blue-collar world, or something in e factory setting but from the boss' jint of view. This friend of mine had d to quit going on the road, so in his e 10s he got a job in this parts warebuse. He started calling me to tell me out the people working there. I've ere's this woman, she sits on a stool, ns folded, shaking her head at ev-She's like 65, fanny-pack. I thought, h my god, I've never met this particar woman he's talking about but I've ne line of hers that he'd repeat. "I'm st gonna sit here." So I just started nique to factories, the same way there to characters unique to cubicles.

W: And the Jason Bateman character? d ne come with this whole package

That came more directly from my sonal experience. At one point in my went from having nobody work for e to suddenly having 30 to 90 people orking for me. I remember thinking, hese people are driving me crazy, they on appreciate anything I try to be nice Reased, oh yeah, I'm the boss, and I a propably like that to my bosses. See, diffe management types like in Office

o teres to thrive on that stuff I think, R ; wer imp, telling people what to done enjoy telling people what to but I do enjoy steering the ship and ak. .g something on a big scale. That's

FILM WEEKLY

CHABA THEATRE-JASPER

THE TIME TRAVELER'S WEE (PG, nudity, mature subject

DISTRICT 9 (14A, brutal violence, gory scenes, coarse

CINEMA CITY MOVIES 12

KISAAN (Hindi W/E.S.T.) (14A, violence) Pri-Sat 175, 410, 650, 920, 1175 Sun-Thu 175, 410, 650, 920 ALIENS IN THE ATTIC (PG)

ORPHAN (LEA)

Fn-Sat 1:50, 4:30, 7:10, 9:55, 12:25; Sun-Thu 1:50, 4:30, 7:10, 9:55. ILOVE YOU, SETH COOPER (14A, crude sexual contentlanguage may offend)
Pri-Sun 140, 440, 6555 Mon-Thu 140, 412, 655

ERLINO (18A, language may offend, midity, crude sexual content) Pri-Sat 10:00, 12:10; Sun-Thu 10:00

PUBLIC ENEMIES (14A, violence)
Daily 1210, 4100, 6100, 6101

MY SISTER'S KEEPER (14A, mature theme)
Fn-Sat Life 4:00, 6:45, 0:35, 11.45, Sun-Thu Life 4:00, 6:45, 0:35

TRANSFORMERS: REVENGE OF THE FALLEN (PG, vloler ce, crude content, not recommended for young children) Pn-Sat 115, 415, 630, 735, 945, 1045; Sun-Thu 115, 415, 630,

VEAR ONE (14A, crude content) Fri-Sat 915, 1140; Sun-Thu 915

THE HANGOVER (18A, crude content, nudity, language

Fn-Sat 1.45, 4:35, 7:15, 9:40, 12:00; Sun-Thu 1:45, 4:35, 7:15, 9:40. **UP**(G) Pri-Sat 1230, 430, 7:05, 9:30, 11150; Sun-Thu 1230, 430, 7:05,

NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSO-MAN (PG) Pri-Sat 1155, 4125, 7120, 9135, 12155; Sum-Thu 1155, 4125, 7120, 9135

STAR TREK (PG. violence)

MONSTERS VS. ALIENS (G)

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ALL ABOUT STEVE (PG, coarse language)
No passes Pri-Tue, Thu 145, 430, 710, 945; Wed 430, 710, 945; Star & Strollers Screening. No passes Wed 100

GAMER (18A, brutal violence, nudity, language may offend)
Daily 12.40, 310, 530, 810, 1040
Extract (14A, crude coarse language, substance abuse)
Daily 12.50, 3.00, 520, 8.00, 10.20

THE FINAL DESTINATION 3D (18A, gory viol Digital 3d Daily 2100, 4110, 6115, 8120, 10135 TAKING WOODSTOCK (14A, coarse language, nudity,

Substance abuse) Daily 12145, 3130, 6140, 9120

HALLOWEEN # (18A, brutal violence, gory scenes)

SHORTS (G) Pri-Tue 1/90, 4/29

tNGLOURIOUS BASTERDS (18A, gory violence)
Pri-Tue 1120, 4140, 6130, 8130, 10100; Wed-Thu 1120, 4140

THE GOODS: LIVE HARD, SELL HARD, (18A)

DESTRICT 9 (24A, gory scenes, brutal violence,

THE TIME TRAVELER'S WIFE (PG, nudity, mature subject

Pri-Tue, Thu 1:10, 3:40, 7:00, 9:40; Wed 3:40, 7:00, 9:40; Star & Strollers Screening Wed 1:00

GL JOE: THE RISE OF CORRA (MA)

JULIE & JULIA (PG, coarse language)

THE UGLY TRUTH (14A, language may offend, sexual

mended for young 9 (PG, frightening scenes, not rec

CMENVIEW UBEON SOUTH

ASIL ABOUT STEVE (PG, coarse language) No passes Daily 12:45, 3:30, 7:00, 9:45

GAMER (18A, brutal violence, mality, language may offend)
Daily 1230, 4230, 745, 1025

EXTRACT (14A, crude coarse language, substance abuse)

FrisWed 1255, 240, 735 10:05 Thurs 240, 735, 10:05 Star &

THE FINAL DESTINATION 3D (18A, gory viole

HALLOWEEN II (18A, brutal violence, gory-

APNI BOLI APNA DES (Punjabi W.E.S.T.) (G) Daily 12/10 INGLOURIOUS BASTERDS (18A, gary violence)
Pri-Tue 1.00, 430, 630, 8 00, 10 00, Wed-This 100, 430, 8 00

THE GOODS: LIVE HARD, SELL, HARD, (18A) Fri,Sun-Thu 22.25, 245, 740, 10 20, Sat 245, 740, 10 20

DISTRICT 9 (14A, gury scenes, brutal violence coarse language) Dioital Cinema Daily 125, 405, 725, 1025

THE TIME TRAVELER'S WIFE (PG, pudity, mature subject

Daily 120, 426 220, 040 G.L. JOE: THE RISE OF CORRA (L(A)

FALE & FALIA (PG, coarse language)
Pri-Wed 1.05, 4:00, 6:50, 9:50; Thurs 4:00, 6:50, 9:50; Star &
Strollers Screening Thurs 2:00

THE UGLY TRUTH (14A, language may offend, sexual Daily 12:30, 3:20, 7:50, 10:35

HARRY POTTER AND THE HALF-BLOOD PRINCE (P.G.

ICE AGE: DAWN OF THE DINOSALRIS (G) Digital 3d Daily 12/35, 3/15, 645, 9/25

METROPOLITAN OPERA: LA BOHEME (Classification not available)

9 (PG, frightening scenes, not recommended for young

CITY CENTRE 9

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GAMER (18A, brutal violence, nudity, language may offend) Stadium Seating, DTS Digital Daily 1:10, 3:50, 6:50, 9:00 THE FINAL DESTINATION 3D (18A, gory violence)
Digital 3d, No passes, Stadium seating Daily 1:20, 4:00,

RIGI OURIOUS BASTERDS (18A, gory violence) Stadium Seating, Dolby Stereo Digital Daily 12:00, 3:40, 8:00

JULIE & JULIA (PG, coarse language)
Stadium seating, Dolby Stereo Digital Daily 12:10, 3:00,

HALLOWEEN II (18A, brutal violence, gory scenes)
No passes, Stadium seating, Dolby Stereo Digital Fin-Tue,
Thu 200, 425, 7:20, 20:00; Wed 2:00, 425, 20:00

G.I. JOE: THE RISE OF COBRA (14A) Stadium Seating, DTS Digital Pn-Tue 12:20, 3:10

THE TIME TRAVELER'S WIFE (PG mudity mature subject

matter) Stadium Seating, Dolby Stereo Digital Fn-Tue 6.30, 920 EXTRACT (14A, crude coarse language, substance abuse) Stadium seating, DTS Digital Daily 12:50, 4:10, 7:15, 10:10

DISTRICT 9 (14A, gory scenes, brutal violence, coarse language) Stadium seating, Dolby Stereo Digital Daily 22140, 3120,

ALL ABOUT STEVE (PG, coarse language) Stadhum seating, DTS Digital Dally 1230, 330, 710, 930

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THE UGLY TRUTH (14A language may offend, sexual Pri-Tue 4:40, 7:30, 9:55

G.I. JOE: THE RISE OF COBRA (14A)
Pn, Tue Thu 4 00, 6 50, 9 35; Sat Mon 1:10, 4:00, 6:50, 9 35

DISTRICT 9 (14A, gory scenes, brutal violence, coarse

language) Pri. Tue-Thu 3:45, 6:45, 9:30; Sat-Mon 12:50, 3:45, 6:45, 9:30

Pri, Tue-Thu 4:25, 8:00; Sat-Mon 2:00, 4:25, 8:00 THE TIME TRAVELER'S WIFE (PG, midity, mature subject

Digital presentation

HALLOWEEN II (18A, brutal violence, gory scenes) Pri, Tue-Thu 4115, 7000, 9140; Sat-Mon 1140, 4115, 7100, 9140

THE FINAL DESTINATION 2D (LEA, gory violence)
Digital 3d, No passes Fin 5 on 730, 10 on, Digital 3d, No
passes Sat-Sun 1230, 240, 500, 730, 1000; Mon 1230, 240
500, 730, 10000; Digital 3d Tue-Thu 500, 730, 1000

EXTRACT (14A crude coarse language, substance abuse Pri. The Phonic 10.55 y Sal-Mon 1-20, a 20, 6 55, 0.20 ALL ABOUT STEVE (PG, coarse language)
Pd, The-Thu 430, 710, 945; Sat-Mon 150, 430, 710, 945

GAMER (18A, brutal violence, madity, language may offer Pri, The-Thu 4:50, 715, 9:50; Sat-Mon 12:40, 245, 4:50, 715,

POST GRAD (PG, coarse language)

GI JOE THE RISE OF COORA (MA)

Daily 7730: Sat. Sun. Thu stat

THE FINAL DESTINATION (18A, gory violence) Daily 7:15 9 05 Sat, Sun Thu 2:15

NGLOURIOUS BASTERDS (18A, gory violence)

HALLOWEEN 2 (18A, brutal violence, gary scenes) Daily 7:10 9:10; Sat, Sun, Thu 2:10

ALL ABOUT STEVE (PG, coarse language) No passes Pri 3:45, 6:30, 9:40; Sat-Man 1200, 3:45, 6:30, 9:40; Tue-Thu 6:30, 9:40

GAMER (18A, brutal violence, nudity, language may offend Pri 445, 715, 10000; Sat-Mon 145, 445, 715, 10000; Tuo-Thu

THE FINAL DESTINATION (18A, gory violence)
Pri 4:50,7:45, 10:30; Sat-Mon 1:40, 4:50,7:45, 10:30; Tue-Thu

HALLOWEEN II (18A, brutal violence, gory scenes)
Fri 4:40, 7:40, 10:20; Sat-Mon 1:30, 4:40, 7:40, 10:20; Tue-Thu

Pri 430, 645 Sat-Mon 12:00, 225, 430, 645 Tue-Thu 645

Pn 3:30, 7:20, 10:35 Sat-Mon 12:30, 3:30, 7:20, 10:35 The Thu

THE TIME TRAVELER'S WIFE (PG. nudity, mature subject

Pri 4:10, 7:10, 9:45; Sat-Mon 12:20, 4:10, 7:10, 9:45; The 7:10, 9:45; Wed-Thu 7:05, 9:45

GL JOE: THE RISE OF COBRA (14A)
Pri 4:20, 7:30, 10:25; Sat-Mon 1:15, 4:20, 7:30, 10:25; Tue-Thu

REE & JULIA (PG, coarse language)
Pn 4:00, 6:50, 9:50, Sat-Mon 12:40, 4:00, 6:50, 9:50, Tue

THE UGLY TRUTH (14A, language may offend, sexual

9 (PG, frightening scenes, not recommended for young

Grandin Mall, Sir Winston Churchill Ave, St. Albert, 780 ASR 9822

HARRY POTTER AND THE HALF BLOOD PRINCE (P.G.

HALLOWEEN B (18A, brutal violence, gory scenes)

INGLOURIOUS BASTERDS (18A, gory violence)

GAMER (18A, brutal violence, nudity, language may

THE UGLY TRUTH (14A, language may offend, sexual

INGLOURIOUS BASTERDS (18A, gory violence)
Daily 6:45, 9:45; Sat, Sun, Mon 22:45, 3:45

9828-101A Ave, Claudel Theotre, 760A25.9212

RESERVOIR DOGS (STC)
Sun 2000; part of the Films of Quentin Tarantino series

PULP FICTION (STC)
Sun 4:00; part of Plims of Quentin Tarantino series

G.I. JOE RISE OF CORRA (14A)

Daily 6:55, 9:20; Sat. Sun, Mon 12:55, 3:20

FINAL DESTINATION (18A, gory violence) Daily 7 oo, 9 30, Sat, Sun, Mon 1:00, 3:20

LEDUC CINEMAS

SHORTS (G)

METRO CINEMA

THE FINAL DESTINATION (18A, gory violence) Daily 120, 250, 430, 615, 755, 940

children) Wed Thu 710, 9:30

SHORTS (G)

G FORCE (G)

Daily 12 45 3 10

GRANDIN THEATRE

HGLOURIOUS BASTERDS (18A, gory violence)
Pri, Tue-Thu 7:00, 10:10; Sat-Mon 2:00, 7:00, 10:10

DISTRICT 9 (14A, gory scenes, brutal violence

GALAXY - SHERWOOD PARK

9 (PG, frightening scene children) Wed-Thu 4:40, 7:20, 9:53

DUGGAN CINEMA - CAMROSE

6601-48 Ave. Correspo. 730 608 7144

DISTRICT 9 (LAA, brutal violence, gory so

HALLOWEEN II (18A, brutal violence, gory scenes) Daily 7 05, 9n5; Sat, Sun, Tue 1:05 3:10 SHORTS (G)
Daily 7:00; Sat-Sun 2:00; Movies for Monimies: Thu Sept. THE TIME TRAVELERS Wife (PG, pudity, mature subject

PARKLAND CINEMA 7

ALL ABOUT STEVE (PG, coarse language)
Daily 700, 9 25 Sat-Tue 200, 225

THE FINAL DESTINATION (18A, gory violes Daily 710, 9.05, Sat-Tile 120, 3.05

matter) Dully 6055, 90207 Sat-Tue 12055, 3020 INGLORIOUS BASTERDS (18A, gory violence)

reary Crossing, Spruce Grove, 780.972.2322; Spruce Grove, Stony Piairs; Parkiand County

GI JOE THE RISE OF COBRA (14A)

DISTRICT 9 (14A, gory violence, brutal violence, coarse Daily 6:45, 9:00; Sat-Tue 12:45, 3:00

SHORTS (G) Sat-Tue 12:50, 3:15

GARNEAU

STREET, SQUARE, SQUARE, SQUARE, TAKING WOODSTOCK (LEA, coarse language, mudity substance abuse) Daily 6:45, 9:15; Sat, San 2:00

PRINCESS

10337-82 Ave. 780 A33 0728

ADAM (PG, coarse language) Daily 7110, 9110; Sat, Sun 2100 PONYO (G)
Daily 7.00, Sat. Sun 1.00

VALENTINO THE LAST EMPEROR (PG. nudrty)

SCOTIABANK THEATRE WEM WEAL BEEZ-170 St, 780.444.24

ALL ABOUT STEVE (PG, coarse language) No passes Daily 1220, 4220, 630, 930

GAMER (18A, brutal violence, nudrty, language may offend) Daily 12-20, 245, 515, 750, 10-30

THE FINAL DESTINATION 3D (18A, gory violence) Digital 3d (Daily 12 15, 240, 500, 800, 10 20 HALLOWEEN # (18A, brutal violence, gory scenes)

SHORTS (G)

INGLOURIOUS BASTERDS (18A, gory violence)
Pn-Mon 12:00, 3 20, 6:40, 10:15; Tue-Thu 2:00, 6:40, 10:15

POST GRAD (PG, coarse language)

DISTRICT 9 (14A, gory scenes, brutal violence, Daily 1.00, 4:00, 7:10, 10.00

THE TIME TRAVELER'S WIFE (PG, nudity, mature subject

Daily 12'50, 840, 700, 945 G.L. JOE: THE RISE OF COBRA (LAA)

Pri-Tue, Thu ano, 4:20, 7:25 10:10; Wed 4:20, 7:15 10:10; Star & Strollers Screening Wed 1:00

JULIE & JULIA (PG, coarse language)

HARRY POTTER AND THE HALF-BLOOD PRINCE (PG.

violence, frightening scenes)
Pri-Mon 1200, 330, 645, 1015, Tue-Thu 115, 440, 8.00 THE UGLY TRUTH (14A, language may offend, sexual

Pri-Tue, Thu 1140, 4130, 7130, 9150; Wed 4130, 7130, 9150; Star & Strollers Screening Wed 1100

G-FORCE IN DISNEY DIGITAL 3D (G) Digital 3d Daily 1.30, 3 50, 6 30, 9 10 9 (PG, frightening scenes, not recommended for young

WESTMOUNT CENTRE

GAMER (18A, brutal violence, mudity, language may offend) Daily 6155, 9120; Sat, Sun, Mon 12155, 3120

INGLORIOUS BASTERDS (1814, gory vio Daily 6:45, 9:45; Sat, San, Man 12:45, 3:45

HALLOWEEN H (18A, brutal violence, gory seed Daily 7:05 PM and 9035; Sat, Sun, Mon 1:05, 3:25 POST GRAD (PG, coarse language)

WETASKIWIN CINEMAS

DISTRICT 9 (LLA, gory viol

SHORTS (G) Daily 2:00, 3:30, 7:00

INGLOURIOUS BASTERDS (18A, gory violence HALLOWEEN II (18A)

THE GOODS: LIVE HARD SELL HARD (18A) Daily 9/30

FILM // 31

Band of Skulls

Name (Alexander

PREVUE // SONIC BOOM

Whoooooosh

Sonic Boom brings indie luminaries to Edmonton

REPART MEYSES

As a city geared towards music festi-vals, Edmonton has long had a blank space where a big time youth-oriented fest could slip right in. Ever since Edgef-est stopped rolling through—and because Warped Tour has been sticking with those Edmonton has been waiting for some sort of alternative rock festival to step up to the plate and it appears that Sonic Boom may

Gathering together indie luminaries Northlands, Sonic Boom will no doubt be the highlight of the festival season for like the kids who enjoy going to Folk Fest, but only to hang out at the top of the hill and talk about the bands they wish they were seeing.

Ash Bucholz, one half of Toronto duo for the inaugural Sonic Boom festival—in fact, he seems excited to talk about any-



couple of times before-reaffirms his feel-

reading, no writing, no books, no TV, no the only true way to take their advice and there's an immaculate opportunity to get to the core of what on Earth is going on.

got picked up at the airport and went straight to a show—it was by far the most bizarre experience of my entire life," he laughs. "I think I cried like five times while we were playing. When you truly realize

While seemingly endless silence hasn't been a part of life for Wade MacNeil lately, airplanes have been a big factor for the Alexisonfire guitarist-in order group thought would easily fit into its schedule—five months ago.

"It's definitely not something I ever

like, 'Oh yeah, we'll play two shows a day [in England], then fly straight back and then fly straight to Edmonton!"

Boom is miles away from playing a sma have to change, MacNeil explains, an

PREVUE // DANIEL JOHNSTON

No sympathy for the Devil

Appreciating Daniel Johnston on his own terms

Well, I started thinking in el-ementary school how when an artist, and I thought, 'I gotta get out

Daniel Johnston speaks in an odd creak, two decades of singing and cigmost telling-and certainly for fans of hasic, most recognizable—feature of a man who, even if he hadn't got fa and rich-well, rich enough to pretty good"-would hardly have lived basement-recorded, often-harrowing pop ditties, collaborations with indie stalwarts like Yo La Tengo and having ston's current place in the pop cultural



which chronicled the singer-songwriter's career and, especially, battles with

Every major problem that I had was in the movie," Johnston jokes. "But I just goes on and on."

gan-and-a-tape-recorder offerings-of

simple arrangements match his open heart, and his songs alternately burst with joy and get crushed under bleak depression. They're catchy, emotional wringers that are occasionally frighten

probably keep track off, McGrath got the special honour of not only open-

illness thing and it really kind of pisse

For his part, though, Johnston seen

chuckle. "I was dumb enough not worry about it, I guess." V

PEVUE // LIGHTNING DUST

ightning strikes twice

lack Mountain offshoot returns with its sophomore release



KM BREWING >> Lightning Dust hit Edmonton in support of its newest album Infinite Light 2008 Book

A DUMPE

Black Mountain, Lightning Dust e up of Amber Webber and Wells Set to head out on tour in port of the band's second album, nite Light—a hypnotic gem of a rend Webber spoke with Vie Weekly ently about the birth of the band, the atom of the new album and fleshing have pout on tour.

um as being more of a pop record

you began working on it?

ting song, we're just constantly thing songs and we never think conni to make. It just kind of came out It way and I guess after a few of the re upbeat songs it's like, "Oh, shit, gonna be more of an uplifting red. and we kind of rolled with it.

W: Despite both you and Josh play-Black Mountain, there's a Siderable distance between the Inds of that band and what you do

It don't think Lightning Dust could the sound like Black Mountain better Lightning Dust is just the two of and Black Mountain has five strong lars—Steve McBean writes most of songs and the arrangements are mittely the five of us working to hard on them. Ligamong Dust doesn't have that Josh and I, in imag Dust we're both using inments that are not totally new to mit are definitely sort of out of our hard playing piano for Josh, when first starred Lightning Dust was sort e challenge, I was never playing an

instrument [in Black Mountain] and was singing, and he was always on the drums, so it's definitely a challenge for us whereas Black Mountain is sort of our first-nature band.

VW: When did you decide to do Lightning Dust as a band?

AW: I can't remember what year it was but a few years ago we recorded on Josh's cassette eight-track six of the songs that were on the first album, and we recorded them just for friends as a little fun project during the fall and winter and then we just made a cover for it and sent it to some friends, and we sent one to Jagjaguwar and they were like "You should put this out, you should re-record it and put it out." So we did and by that time we had so many songs anyway, so that was how the first Lightning Dust started—"Oh, well, we may not have time to tour this or do anything but somebody wants to put it out so why wouldn't we, you know?"

VW: Was there a point where you had a bunch of songs and you said that it's time for another album?

AW: Yeah. For the second album it's probably 50-50 where I wrote half of the songs. Josh and I never really worked together from the start, I'd just write, say, half of the songs and the vocals, and then I'll do some rough recording to show him and then he goes into his little room, because he has this little studio room, and he'll put everything on the track or write a bridge or add something to it and then bring it back to me and we sort of work on the rest together. And if he writes a song on the piano or organ or whatever he'll just bring it to me and then I'll write lyrics and all these little parts, so that's how we work. We don't really jam, because it's kind of fun to just do that for a change. For me, I wrote about seven songs that I wanted to be on the al-

bum—and of course they don't all work out—and he wrote a bunch of songs.

VW: This is a very collaborative process for the two of you, but it's not two people sitting in a room together.

AW: I like it, it's exciting to give something to him and see what he brings back.

VW: What is the recording process like—the band is a duo, but the albums don't really sound like it. There a lot of things on there, but it's pretty much just you two and a few guests?

AW: Yeah, we had our friends Colin McKill and Cris Derkson come in and play violin and cello, but other than that we just do all the instruments. We've had a challenge trying to get the live band together, so now we have our friend Ryan Peters playing drums with us, and I have a twin sister, Ashley, and she's coming along with us playing bass and singing. On the last tour we did they were along, too, and it worked out good. And even with adding two extra people there still could be another person doing odds and ends, but we don't really have the funds to do that.

VW: It's nice to hear live music that's not a direct copy of the record, though. You have to make do with what you've got.

AW: Yeah, totally. It becomes something different. We did the tour with Bonnie Prince Billy recently and they re so good at doing that—none of the songs

in Prince Billy recently and they're so good at doing that—none of the songs sound like any of the album versions but they're so beautiful in a new way and it makes it exciting for them, and I think it's better for the audience. It's so fun watching them, and even night to night it was never the same. V

SAT SEPS (8 PM)
LIGHTNING DUST
HYDEAWAY, \$10



Music AT Convocation Hall Series September 13 at 2 pm

An Afternoon of Avant Garde Music William Street, eaxophone Roger Admiral, piano

MONDAY NOON MUSIC September 28 at 12 pm

Shelley Younge, flute
Janet Scott Floyt piano

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SEPT 10 WHITE COWNELL OKLAHOMA

SEPT 12 GREATER THAN GIANTS (CDAFLEASE)

SEPT 15 MAIN PALE MOON LIGHTS

SEPT 16

SEPT 10

SEPT 22

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IAAAAERS PUB Thursday oper

LIVE WIRE BAR Open Stage Thursdays with Gary Thomas

by Wild Rose Old Time Fiddl

URBAN LOUNGE The

WILD WEST SALOON Inck

BELLY BOB'S LOUNGE Escapack

FAUNT LYMNIGE AND ANGEL Requests with DJ Damian

Mark Stevens; gpm

CERCEUT COUNSE CAS

FREDAY

AXIS CAFÉ DJ Sugakane

BLASS DRAWN POTE ELECTRIC

BRIXX BAR Left Spine Down (Van), Psyldde, Chaos Theory wi Greg Gory, Dervish DJing; spin (Free Free 1980)

CARROT Live music Pridays: Lecke Olsen; all ages; 7:30-9:30pm; \$5 (door)

TheCounterfitz (funk)

COAST TO COAST Open Stage every Pinday night with host Leona Burkey at 9pm

DV8 TAVERN Live music every

EDOLESHORTS trespond

ON THE ROCKS Mourning

dueling piano show featuring Red Piano Players; spin-zam

SWAMOUL BURNOUSLY EXPLORES

Music Pridays: Rob Taylor, 8:30 10:30pm; free

FUNDER OF CLASS (Foresau Louis Lyle Hobbs (pop/rock).

BUDDY'S IN Arrow Chas

THEATRE 9030-318 Ave. 780-477, 2249 - AXIS CAPE 10349 Jasper Ave. 780-990.0033 - BANK ULTRA LOUNGE 2071
Jasper Ave. 780-420-9098 - BRLY BOB'S Continental Inn. 16624 Stony Plain Rd., 780-484-7751 - BEAUMONT BLUES

VUEWEEKLY // SET SEA TO SEA

34 // MUSIC



CHROMA EXPENSE HOUSE

THE SKY Edmonton Symphony Orchestra, 860 Bernhardt (conductor), Operarmana: Kathleen Brett (soprano) apm matince concert, Hollywood Adventures and Romanoss-movie night at 7pm; tukets available at the Winspear Centre box office

AZUCAR PICANTE Every Sat: DJ Touch It, hosted by DJ Papi

Saturday Dis on three levels.

Main Floor: Menace Sessions:
alt rock/electro/trash with Miss

BUDOY'S DJ Earth Shiver 'n

ROUGE LOUNGE Solice Pridays

SPORTSWORLD Top 40 Request

TEMPLE T.G.I Psydays; Skirts and Stacks Schools Back with Opt. Molemand and Wub Deex; 9pm

SATURDAY A DOG FREEHOUSE

piano show featuring the Red Piano Players, 9pm-2am RIVER CREE-Live Loungs Captain Tractor SHAW CONFERENCE CENTRE Metropolis Electronic Music Festival MSTRKRFT, Lisa Lashes and others; \$52,50-\$80,25 at TicketMaster

ON YELLOWHEAD

Harwill; 1:30pm (sign-up), every Jazz Series: Peter Belec Tvio: 8mm TORSTON DARK-Char

EDDIE SHORTS Despite the Blindness, Kayla Gorman (ongu

HARVESTING HELL FESTIVAL-Sylvan Lake Metal Open Air Alberta Music Festival Featuring metal bands, all ages; Harvestinghell.com

HILLTOP PUB Open Stage/mic hosted by Sally's Krackers; 3pm

HYDEAWAY-All Ages Art Space Lightning Dust (member of Black Mountain). Toy Singers, all ages; 8-12pm; S10 (door)

NORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erik and guests

JAMMERS PUB Saturday open jam, 3-7-30pm; country/rock band

Headwind (classic pop/rock);

JULIANS-Chateau Louis Petro Poluju (classical guitar); 8pm LR'S PUB Molsons Saturday open stage every Saturday afternoon hosted by Gord Macdonald; 4:30-9pm

MORANGO'S TEK CAFÉ

Reggae right every Saturday

ON THE ROCKS Mourning

RED PLANO BAR Hottest dueling

SONIC BOOM FESTIVAL-Northlands Billy Talent, Alexsonfire, Franz Ferdinand, Mether, Grit Talk, ID Scarlett, USS, The Wet Secrets, Taking Back Sunday, hosted by Jason Mewes; buckets at UnionDevents.com, Ticket/Master

SORRENTINOS-South Summer

EMPIRE BALLROOM Rock, hip JET NIGHT CLUB Greg Wood, Hale Hale and Guardians of Power, 8pm; \$10 (door) hop, house, mash up

ESMERALDA'S Super Partie Every Sat a different theme

FLUID LOUNGE Saturdays Gon Gold Mash-Up: with Harmen B and DJ Kwake

HALO For Those Who Kno

LEWEL & LUMBING ALLS Saturday: DJ Groovy Cury and

NEWCASTLE PUB Saturdays: Top 40, requests with DJ Sheri

BEWLETT DEWNITEDOWER

Punk Rawk Saturdays with Todd and Alex NEW CITY SUBURBS Saturdays Suck with Greg Gory and BlueJay

Live On Sitel Anti-Club Saturda rock, indie, punk, rock, dance, retro rock, 8pm (door)

PLANET INDIGO—Jasper Ave Suggestive Saturdays, breaks electro house with PI rendents

RED STAR Saturdays indie rock, hip hop, and electro with DJ Hot Philly and guests

MARKET VINES & round north

SPORTSWORLD Inline and Roller Skating Disco Top 40 Request with a mix of retro and disco, 1-4-30pm and 7-10-30pm STOLLI'S ON WHYTE Top 40, R&B, house with People's DJ

MEW CITY Open Msc Sunday hosted by Ben Disaster; spm (ngn-up); no cover

SUEDE LOUNGE The Finest Underground House with DJ Nic-E every Saturday

TEMPLE Oh Strap!: Every Saturday, Cobra Commander and guests with Degree, Cobra Commander and Battery; spm (door); \$5 (door)

WUNDERBAR Featured D1 and

Y ANTERSCAME DESIGNA

SUNDAY

DEMONSTRUCTOR PRETIDAL EIGHMEATH SHARES TENTEAL
LINE-Up includes Robby
Cameron, Johnny V. Bill Broume
And Madagasses Slim, Bre
Hell And The Rason, Enn And
Adam, The Flying Crowdad,
The Hardline Blues Band,
John Leide, Lindely Walker
And Drew Malcolin, Marshall
Leverence, Pacel Lecours, Raygun
Cameron, Leverence, Pacel
And Drew Malcolin, Marshall
Leverence, Pacel Lecours, Raygun
Cadolificial Jills, Guident Jenseiro,
Galdificial Jills, Guident Jenseiro,
day 1500 overclennel pacel
of the Square Internet.

BLACK DOG FREEHOUSE Best in Show 3-mini-music festival: Slates, Colleen Brown Band, 40 Thieves, Thea vs. Loki, Manraygun, Michael Rauh, Doug Hoyer; apm; no cover

Jazz on the Side Sundays: Bobby Carms

BLUES ON WHYTE Deadly

Music Session, hosted by Keri-Lynne Zwicker, 4-7pm

EDDIE SHORTS Sunday aco

EMPIRE BALLROOM Long

Weekend: 7 Deadly Sins Party Featuring DJ Jonnie Spinns, School of Evil; 9pm (door); \$10

HARVESTING HELL FESTIVAL Metal Open Air Alberta Music Festival: Featuring metal bands,

North: Where Writers Sing and Tell: Featuring Colleen Brown, Carne Catherine, Mark Davis, and Matt Epp, hosted by Ann Vriend; 730pm; \$12 (door, adv at TIX on the Square)/\$10 (SAC members)

HYDEAWAY-All Ages Art Space Blazing Violets; 8pm

J.R. BAR Open jam/stage every Sunday hosted by Me Next and the Have-Notr; 3-7pm

LOOP LOUNGE Jam hosted by JJ, Lenny B and the Cate; 4:30pm SAVOY MARTINI LOUNGE Reggae on Whyte: RnR Sundays with DJ IceMan; no minors; 990

acoustic open stage with Willy James and Crawdad; 3-6pm

O'BYRME'S Open mic jam with Robb Angus (the Wheat Pool)

ON THE ROCKS Shocker

ORLANDO'S 2 PUB Sundays Open Stage Jam hosted by The Vindicators (blues/rock); 3-8pm

PAWN SHOP Sights and Sounds No Heat Tomorrow, Define the Line; Sprn (door); S10 (door) adv tickets at Blackbyrd, Pawn Shop

ROYAL COACH-Chateau Louis

SELECTION CONTRACTOR Equipment Co-op Live musi-every Sun; 2-4pm Sundays

STARLITE ROOM Data Rock Esser, DJ Degree vs. Warrior Music; 9pm (door); \$15 at TicketMaster, Blackbyrd, POOSH,

CLASSICAL.

STAPLET A WILHELLIGHEN THEATRE Edmonton Raga-Mala Music Society. Samaresh Chawdhury (Indian classical vocalust) with Ramesh Musra and Pradyut Ray (tabla), 7pm; \$20/\$15 (semor/student) at door; Raga-Mala unfo lune 780.4457772

Dis

REVERSAGE THE ARET GEN I

BOXES DOX VINDERGRADE

BUDDY'S DJ Bobby Beatz; opm Drag Queen Performance; no cover before 10pm

FLOW LOUNGE Stylus Sundays

GINGUR Ladies Industry GINGUR Ladies Industry Sundays: Labour Day long weekend with Gunz and Rozes Sound, Invinceable, Capone, Spyce, Rocky

MEN CITY INCOMES COM Sundays with Neighbourhood

Sunday Industry Night: Requests with DI Bo

Gallatea and XS, guests; no co

MONDAY

10030-102 STREET

WITH THE LONDON LETTERS TO ELISE / SEVENTH RAIN

METAL FESTIVAL

DATAROCK

ESSER / DJ DEGREE VS WARRIOR MUSIC

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GOATWHORE HELLEN/WEINER

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09/18 UNION EVENTS PRESENTS

09/05 LIVE NATION PRESENTS

09/08

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09/12 & 09/19

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O'BYRNE'S Celtic Jam with Shannon

SECOND CUP-124 Street Open

SIDELINERS PUB Tuesday Ali Star Jam with Alicia Talt and Rickey

ENTERPRISE SQUARE ATRIUM The Enterprise String Quartet, Works By Haydin, Beethoven, Mendelssohn, Brahms. Lecture-Introductions By Guest U Of A Scholars For Each

BLACK DOG FREEHOUSE Main Floor: CJSR's Eddie Lunchpail; Wooflop: with DJ Gundam

ESMERALDA'S Retro every Tue; no cover with student ID

GINGUR SRCV Bashment Tuesdays:

HAVEN SOCIAL CLUB Tuesday

NEW CITY LIKWID LOUNGE 'abilly

avaiter, I get royalty cheques here work of independent musicians to on-ing there. The first one, yes, it was a line retailers such as ITunes, Amazon, eMusic, Napster, and Rhansody.

ENTER sity statement—in a new field—well, the thrill is back. This week, my (That's US currency, so maybe, like 14 cents Canadiani). Now, all 1 need to do is make another \$52.29 and

a series of stories about Tunecoreone of a new cottage industry's worth of new companies that distribute the

decided to take a series played with in GarageBand, bundle them together with some album art, and release a 14-song album. It cost me \$52.42 to get the album in

the stores, and my wife tells me I can't put any more money into this nutty experiment until this album breaks even.

I have been promoting myself using traditional channels, sending out discs to radio stations-mainly Canadian university stations, that is—putting up In this space, I haven't divulged the name which I recorded under, as I want

ing much. So far, I have only received a report back from Rhapsody; my music was streamed 13 times, and artists geta penny per play. But, with reporting times lagging by a month and a half. those 13 plays only come from the final week of June, and don't reflect any potential streams from July and August. Really, 13 plays-all of them

that I have got some plays on eMusic, so there should be some cents there. Soon, should eclipse the \$1 mark in royalties! figure, at this rate, the album should break even in about 50 months, or a little over four years! Man, I have to start recording again, and get the tracks ready for the follow-up album.

Yes, I have been following up on iTunes and eMusic and the like. It's easy when you only have two dozen fans on MySpace, 23 Twitter followers or a handful of fans on iLike. Bands that have millions of fans can't track them all. I can tell you everything about my album's sales performance because it isn't like the numbers are changing on a daily basis. And, I can monitor pretty well every fan's post or status update. I sweat that I might actually lose a fan, that someone will divorce me on Twitter. I think that, maybe, it's more stressful to have 20 fans than it is

As for the 13 cents, I don't think I will withdraw it from my artist's account

I should eclipse the \$1 mark in royalties! I figure, at this rate, the album should break even in about 50 months, or a little over four years!

ble. I don't want to give the album extra : In the United States—in the space of promotion in this space. I have to work the promotional angles the same as any other struggling musician would.

Back to the royalties. Because there is a lag time of almost two months between sales and the reporting of sales, I am only getting June results in the middle of August. The album went online in late June, so I wasn't expectabout one week might not be all that bad. I don't know. More is coming. I know through reports that I have sold at least one, count

it, one song through ITunes. As I did this through Tunecore and have no middleman to pay, I will see 100 percent of the royalties on that 99-cent sale, after Apple takes its cut. And I've noticed

DEVANEY'S IRISH PUB Open stag

HAVEN SOCIAL CLUB Jazz Night

TUESDAY

I UES ON WHYTE Deadly Pretty

MYER HOROWITZ THEATRE Danie Introston (non/rock): All Ages; 700;

PROHIBITION Tuesday Punk Night AR WILD Har Gone Wild Monday

SPORTSWORLD Retro Night;

WEDNESDAY

AVENUE THEATRE Fame, Mass Undergoe, Down the Hatch. " UID LOUNGE " . wileys Muxer BLACK DOG FREEHOUSE Mais

BLUES ON WHYTE The Vindicators

EDDIE SHORTS Wed open stage

PRODURTS ROOST Little Flower
Orner Stage with Brian Grogg

POOC DEN The Mary Thomas Ban MAVEN SOCIAL CLUB Open stage with Jonny Mac, 8:30pm; free

HYDEAWAY-All Ages Art Space Green and Go, Warrior Music Rivals, Protocol; 7pm

LEVEL 2 LOUNGE Open mic

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RED PIANO BAR Jazz and Shiraz

RIVER CREE Wednedays Live Rock Band hosted by Yukon Jack; 7:30-9pi RIVER CREE-The Venue Styrc Sprza

SECOND CUP-Mountain Equipment Open Mic every Wed,

STEEPS TEA LOUNGE-Collage Plaza Open mic every Wed; hosted by Ernie Tersigni; 8:30-10pm

TEMPLE Wyld Style Wednesday: Live

BANK ULTRA LOUNGE Wednesday

BLACK DOG FREEHOUSE Main

BUDDY'S DJ Dust 'n' Time; 9pm; no DIESEL ULTRA LOUNGE Wind-im

Wednesdays: R&B, hiphop, reggae, old skool, reggaeton with InVinceabl Touch it, weekly guest DJs

LEGENDS PUB Hip hop/R&B with NEW CITY LIKWID LOUNGE DJ

NEW CITY SUBURBS Shake It: with Greg Gory and Eddie Lunchpail; no

NUMBER OF STREET

STARLITE ROOM Wild Style Wednesdays: Hip-Hop; opm

STOLLI'S Bearparty Wednesdays: House, progressive and electronica with Rudy Electro, DfJ Rystar, Space Age and weekly guests; optimation MANDERSAR Wednesdays with no

V AFTERHOLIES Y Not Wednesday



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CENTURY



PREVUE // DATAROCK

Old school

Datarock's newest takes up the challenge of using pre-1984 equipment



GROWN UPS >> I finally figured out what became of those two kids in Royal Tenenbaums # Supplied

CAROLYN MOROREN AA

the a wor full of council and love, and before the "Axis of Evil" there was the "Red Menace." Norway's Datarock might have been thinking those things when the band took the word for the name of its latest album, but it's more than likely not that deep. Red is also the colour of the band's trademark tracksuits, the ones they wear on stage in an unabashed homage to the arable "30s.

If you have a soft spot in your heart for Jane Fonda's aerobus videos and have spent evenings over wine discussing the meaning behind Devo's 'Whip It,' you won't need to ask why. After all, Datarock co-founder-guitarist-vocalist-drummer-producer Fredrik Saroea didn't

When Saroea and his partner-incrime Ket-III (aka Ketil Mosnes) got together with a whole host of friends as Datarock, the pair's respective love for thrash metal and Guided By Vorces was overshadowed by even earlier influences—like the Commodore 64 and The Breokfast Club. Were they surprised by the bleepy-beat sounds that came out of them?

"Our thoughts about the band, from the very beginning, was to sort of pay tribute to a variety of very different bands that we love. We didn't really think about ourselves as a band or anything. We were more like ... almost like a DJ or something," Saroea laughs deeply, "playing other people's music. We don't know how to play cover songs; we just have to make our own cover songs. We just fooled around and made funny, stupid songs."

and made funny, stupid songs."
You could argue that Sancea is being self-deprecating. The band's simple songs mix its love of Talking Heads with Revenge of the Nerds and turn it into a little slice of genius. That, and there is an awful lot of work put into the whole experience that is Datarock. Its first EP, for instance, was only pressed 400 times, but the five-inch CD included a video game the band wrote. And Red takes on the five-linch CD included a video game the band wrote. And Red takes on the strength of the stre

"It didn't start off as a dogma or any angle user appeared to be achieved to the way that if you end up listening to the album a couple of times or many times, every time you listen to it, you're supposed to be able to pick up something new in the production There's a lot of layers, with small stuff, that you won't hear the first time you play it, but then eventually you'll pick it up—wow, there's something fun go-

ing on over there; oh wow, it's actually live percussion in the background here and there."

What did take Datarock by surprise, however, was the reception its nerdy. BMX-is-better-than-sex music go! The band's aforementioned small run, first EP led to a gig on the maistage at the prestigious Sonar Festivai in Barcelona in 2003, where it got a hearty nod from BBC Radio One's legionated Di anounces and a testing of the properties from the properties of the prope

magic of the band's matching red tracksuits, and they just may be the key to Datarock's success. After all, when you dress up like that to get up on stage, it's more like you're pretend age to be a band, and that some thing that we've all done. V

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PREVUE // BAND OF SKULLS

Stir it up

Band of Skulls mixes heavy British blues with ethereality



SKELETONS >> Band of Skulls keep it heavy

ENGINE BURMLE

I minute. Band of Skills a name change coupled with a change in attitude became the kick in the pants the band needed to put its career on track. After first getting together in London under the name Fleeing New York, the band played in clubs around town but never found a way to take the next step, until finally the members decided to reinvent themselves and take the whole thing more seriously. After that, explains guitarist and singer Russel Marsden, it wouldn't have felt right to leave the band under the old monker.

"We went through this period of reinvention, so when it came time to make another record it just didn't feel right for us to be called the same thing, it felt very strange," he explains over the phone. "The day we did it we were just happier and more productive; it was just great. It felt very natural to do it it gave us the freedom to be creative again."

That freedom to be creative led to a sharpening of the band's sound into what it is today. The group's debut album, entitled Baby Darling Doll Face Honey, blasts open with classic rock attitude of a decidedly British bent—think Cream, Zeppelin—but halfway through shifts in tone to become more expansive, leaving plenty of space between notes. As Marsden explains, Band of Skulls spent about a year not playing shows, simply working on honing that sound, before emerging to

make a record and head out on tour

on the real sound of our band and trusting our gut a little bit more, he explains. "Sometimes the gul leef ing, that sticking to your guns and doing what you do best ... as soon a we stopped worrying about what were sounding like and sounder as like we sounded we were in a mucl better place."

Not only did the band sequesse itself away to work on honing the sound, but they enlisted the help of lan Davenport (who's worked with Supergrass and Badly Drawn Boyl assist them. As Marsden explair Davenport was exactly the right for the band needed to help take it different level.

"I think sometimes you need some one else's ears or someone else perspective on what you do to the best part of yourself," he will be to be free and held us back when needed to be held back and that we needed. I think the result speal for Ittelf actually, the record sound really good and it translates reali well. I hope when people see us live they won't think it's that differentiated bit more feistly perhaps, but hey're the same songs. We're really proud of what we've achieved."

SAT SERS SPAN

Whistlestop tour

Duo formed musical partnership to complement romantic one

who make music together—too ships are associated with a band's (Fleetwood Mac, anyone?), but ancover tolkies Liza Moser and Tom Prilesky, coupledom is what allows them to tour the world in the way

six year anniversary is next month. We met at a place that used to have shows all the time in Vancouver called the Picadilly Pub," explains Mo-

to a show to see a friend's band, it hap-pened to be their last show. I ran into another friend who introduced me to his friends, and one of them was Tom." The two hit if off after a late night ren-

dezvous at Denny's, and started hatching escape plans. "Since then we've gone on one trip to Europe together rust backpacking. When we got back we moved in together and since we've lived together we've made music all along

exactly happen overnight. The simple, artsy sound of the Wind Whistles happened to be a big departure from their musical track records. "We both came



from heavier backgrounds of music at the time we started Wind Whistles," Moser says. "Tom was in a band called the Nature of Things which was kind of technical, spazzy punk stuff and really noisy. He was screaming a lot ter it in a way. When when we came back from Europe on that backpacking trip we were kind of feeling bummed out, going back to jobs and missing Europe. He ended up writing our first song which was about coming back and how it's a sad thing. That ended up being a really folky song."
This stripped-down, indie sound com-

bined with their pining for more over-

seas exploits to give them a novel idea. "We thought, 'Hey, maybe we can write songs that can hold the weight of a band with just two acoustic instruments, that way we can tour Europe together and we don't need to rely on bringing a drummer and a full band with us.' I got into playing acoustic bass and that's

Since shacking up, so to speak, the pair have released two full-length albums and one "secret" album, available by download only to those who purchase either of their previous two releases. Window Sills came out on aaahh Records in Spring of 2008, an album of delicate, jaunty folk tunes. They followed that

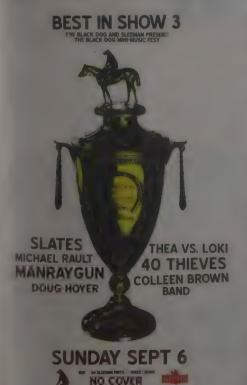
earlier this summer with Animals Are People Too (and yes, Moser is a vegetarian), which saw them leaning back-just a little—on their rockish pasts.

"Our newest album, most of it was written on tour last year in Europe and in Canada. At that point we were oversaturated in folk. Animals is still folky, but it's a bit poppier. There's a few more driven songs with a bit of electric guitar and stuff because of that same need but opposite, of wanting to get back into something a bit heavier. I'm actually now back in a heavy band, a kind of grunge band called Bad Fate, and Tom is hoping to start something again soon."

Not that the cutesy album art on Animals points to any indication of a harder sound (it looks a bit like the creatures from The Wind in the Willows meeting an urbane version of some Maurice Sendak characters). Still, you can't help but enjoy the weird, comforting hooks of tunes like "Turtle" and "Spooks."

Now recuperating in Vancouver from the last European tour-which Wind the band is gearing up for another two months of shows across Canada. The plan is to appear in Edmonton twice: once this Friday at Naked, and again after the band loops around Ontario and heads back west which means you can also catch the duo in October at the Hydeaway. V

THE WIND WHISTLES

















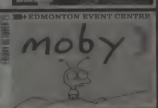
















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Bluebird North lets singers and songwriters shine



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SAC has asked local singer/songwriter Ant *viend to help bring it to Edmonton
"It's funny, I went to Nashville and met inc
president of SAC, Eddie Shwartz, through a
friend," laughs Vriend. "When I mentioned I
was from Edmonton, he said, "We need sonone [to curate Bluebird North] in EdmonteDo you wanna expand there?"
Four times a wear Visingd will be band at

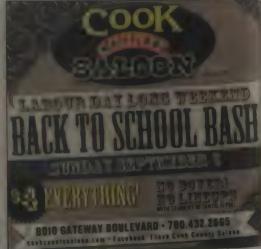
its who we never played together before
"I want to get artists who usually don't pl.,
together and see what happens. I find that
way more exciting." She explains. "My goal,
to pick people from different genres and be ance it with young and old, shake it up a ?: Get people who normally play in bands to pl.

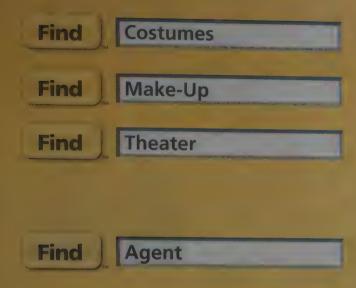
nians Colleen Brown and Mark Davis alongsicof Manitoba, already a tidy blend of acconplished artists and young blood. Besides past the performance, audience members will have

the performance, audience members will have an opportunity to engage the musicians in a Q&A about aspects of songwriting. "It's to encourage songwriters and the public to experience the songwriting process to gether, so people can get the inside scoop rysee what songwriting's all about. It's also increase the profile of SAC."

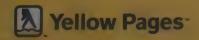
The SAC "songlets adverses educate and building the same profile of the same profile of the same profile of sac."







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New Sounds

Cave Singers Welcome Joy (Matador)



DAVID BERRY

The Cave Singers don't take long to mark a shift in mood on their newest full-length from Matador, Welcome Joy. Though their debut full-length, Invitation Songs, was hardly a dark, brooding affair, its occasional undertones of failure, loss and a very genre-appropriate fear of the divine are largely stripped away here, in favour of a decidedly more optimistic bent. Where invitation's opener found the band thinking of heaven on "Seeds of Night," here they openly exult about finding a way home and sing about doing our best to carry on the much brighter "Summer Light." Welcome Joy, as could be expected, is very frequently an album about taking pleasure in small, quiet things, finding the sun in things even iftel's only a reflection

The slight tonal shift isn't the band's only change. Perhaps its most welcome shift is the maturation of singer Pete Quirk's voice. With a timbre and tone that befits his last name, as well as a tendency to mumble out his lines like he's lying down after a long day, Quirk could occasionally grate, sounding far closer to an indie rock Carol Channing than is welcome or necessary. Here, though, he has taken cues from his finest moments, clearing.

his elecution more often, exchanging some of his whine for a rasp, but still mannering by trade and the still manner mg by trade and the same amount of the more interesting voices in indie, a voice that's truly another instrument in a genre where too often it's an afterthought, or at least counted on to be good enough and that's all.

Its immortance to the Cave Singers

Its importance to the Cave Singers can't be overstated. Though the band rarely missteps, they have a definite tendency towards the easy and established, and Quirk frequently elevates them beyond the run-of-the-mill. It's his self-harmonizing and quiet confidence that pushes "Leap" beyond its upbeat but pretty standard hootenamy feel. It's his lilt that holds together the innocuously pretty strums and galloping sticks of a song like "Hen of the Woods," and the genuine joy in a line like "Evening comes, and man is it short" that summs the rambunctious (though predictable) ending. And it's Quirk's singing, distant and near-broken, that pushes the finger-picking of closer "Bramble" into something more touching than your average genre exercise

There are moments here, though, the nith control and "Beach House," wisely released by Matador in advance of the album, is an ideal end-of-summer song, about escaping troubles into an easy summer night. Easy tamborines and bongos mix with a slick little guitar line, and Quirk drives the mood home with the lines "Oh, love, let's prove them wrong / Time ain't wasted on us," which would be downright comforting if it wasn't so damn uplifitting. They follow that up with the similar-in-mood "Vv," which finds peace in dancing and singing on lawns.

Overall, though, Welcome Joy is a document of a band that's still finding its legs. Provided they mature with their singer, though, the Cave Singers are well on their way to indie folk that does much more than pass a blocker evening.

(Yep Roc)
★★★☆



ingsworth

MARY CHRISTA O'KEEFE

Anjulie Anjulie (Hear Music)



Daintier that
togold and less
ical than Lily Alle
Toronto-born In
an-Guyanese ch
teuse Anjulie pot

over a delicate throwback mix of fulls soul-pop. She hits almost every mishe seems to aim for—the happ bucks groove that, for some piblends into coffeehouse ambien the sound of steaming milk—and of covers some general milk—and of

as though it stems from the singe tual relationships instead of the bowe acash-hungry second-source songwr. That being said, Anjulie is a fre opened bag of multi-coloured marshiftons. That work had soon increased to the same and the same acash acash and the same acash acash and the same acash and the same acash a

JONATHAN BUSEN

Rubik Dada Bandits (Fullsteam)



ond full len

and—though Dada itself some gets mired in its own obfuscal

BRYAN BIRTLES



中非常自守

With a name like

but when they get down to ou're a pocket / I'm a sleeve" or the o-pop-funk of standout "Wander-Heart" especially-these Kissers welcome hit of up-tempo pop for yene who can appreciate the moodi-ss of undisguised electronics and

Mannequin



er as Chris Adeney, Wax Mannequin defies any sort of ge-neric music catego-

harming lovechild of Tom Waits and wn than Wax's previous two rock-style leases, and it's a very welcome shift to soft-seat side. "Treading Water" is the eoff Berner's "Volcano God." The guiu churns emotive tinkles throughout-Rood-while Adeney coos softly over ightly woven metaphors. A clever, be-AWNDA MITHRUSH

h Framework



so much

up perfectly when he sings, "It's all ulity to take bits and pieces from a vaty of influences can be considered ginal, that is. "Turn off the World," ughly resembles U2 moulded with ISTINA DE GUZMAN

ALBUM REVIEWS

Talking Heads More Songs About Build-ings and Food

near mythical predicament

faced by bands

period of time

Most of the songs were already completed by the time Eno got his hands on them—Talking Heads had been together since 1975, while drummer Chris Frantz and frontman David Byrne previously played together in a band

of all stripes that find that after having nearly a lifetime to write enough material churning out a album demanded by execs—in order to keep up the hype and satfans—can SAY CHERSE >> The album's cover is a photo-

be challenging. mosaic of thousands of close-up polaroids Wait too long

and you risk losing your audience. Rush job it with a tepid and ill-defined second barrage and you risk your credibility.
Talking Heads' 1978 release More

Songs About Buildings and Food rests comfortably in the third category of being a record that, instead of falling flat with warmed-over imitations of the songs off the group's first album-1977's aptly named 77-More Songs About Buildings and Food in many ways outdoes the Heads' debut. Part of the credit for that belongs to producer Brian Eno-More Songs was the first of three albums Eno produced for the the face of the band from the twitchy and artistic group that complicated the face of the New York punk scene into the white-funk all-stars that sold out stadiums. In More Songs, Eno's contributions are more subtle than they would be on future releases, such as Fear of Music and especially Remain in Light, which takes a decidedly African turn both in its rhythms and in the band's new collective method of writing. In some ways, in fact, More be considered a transitional record.

called the Artistics when both attended the Island Rhode

School of Design, and the Heads long remade by Sire the members felt they had enough good record deal-so it wasn't as if he was helping to write the material the way he

would on later albums. Still, his fingerprints are all over the record.

With the very first song, it's clear that Talking Heads have grown from its twitchy beginnings. "Thank You for Sending Me and Angel" is a funk groove repeated over and over, though one that is distinctly Talking Heads in that, while the band is more than willing to borrow ideas from funk, it never pretends to be anything that it Isn't. Byrne's hyperactive vocals overtop, coupled with the thin and trebley tone of Tina Weymouth's bass ensures that no one is mistaking this white-boy funk for the likes of George Clinton.

As the album moves on, it's this new way of thinking about songs that defines the record almost as much as the esoteric subject matter of the lyricslong the focus of any writing about the band. The ideas that Eno brought to the table, coupled with the already defined esthetic of the band, became the template for the group's future success; in More Songs About Buildings and Food, Talking Heads can be heard making its first foray into the mixture of pop, African polyrhythm and punk that would define the group's career. W

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Dainty guy vocals To enjoy it you will need Whisper 2000



PREVUE // DANIE SYRE

Seeing the music

Danie Syre sees the music first, hears it second

NAMES STEWART

When it came time to record her second album, Time For the Truth, Danie Syre sought out tam har laces After having worked with Chris Wyn ters and James Murdoch on 2007's The

"They were so awesome to work with," Syre says. "With this being the second album that I've recorded with

ing for a cover band, Syre's musical world changed dramatically when Martin acoustic guitar. No longer content to learn the songs of other

I'm still not great. But Chris and

else—those are my babies! But the songs turned out really well, and I had ven will also be displaying Syre's art-

and painting—just seem to go together," Syre explains. "I've always painted and I've always sang. When I write a times about having my music licensed be amazing. But I just want to keep been happier." V



BORROWED >> Syre's guitar, appar

HOROSCOPE

ARIES (Mar 21 - Apr 19) Your assignment is to get angry in the most unique, brilliant and constructive way possible. Merely being annoyed :

peeved about the same old Aries, is a controlled explolaser-sharp fury that will fuel your ingenious drive to change everything for

TAURUS (Apr 20 - May 20)

Are you having intense cravings for candirection of sappy emotions and syrupy words? That's what my astrological projections suggest. And if that's indeed the ity is wrong or bad. But what you truly provocative sweetness. A wilder, more smash obstacles and incite high magic

GEMINI (May 21 – Jun 20)

I won't protest if you try to conceal your-I encourage you to make yourself extra

shadow murmurs in your inner ear. Be eations might sometimes be a minor pain in

> CANCER (Jun 21 - Jul 22) their course, the mysteries to be revealed, the uncertainties to

neat, simple truths. But what I have conlutions I might try to offer you would not answers to your urgent questions, but Open wider. Think fatter

LEO (Jul 23 - Aug 22)

when his campfire lit up an outcropping You will inadvertently find a potentially enormous source of valuable fuel that will, like coal, present you with both rich

VIRGO (Aug 23 - Sep 22)

you're a genius at inspiring people to like

LIBRA (Sep 23 - Oct 22)

or else perform some epic deed in which thought that this was a perfect way to silence the self-destructive voice within

SCORPIO (Oct 23 - Nov 21)

SAGITTARIUS (Nov 22 - Dec 21) Before she became a rock goddess, Gwen Stefani cleaned the floors at an ice cream Ellen DeGeneres was an oyster shucker, Pitt performed as a giant chicken mascot. my dishwashing karma for my next five provide you with ripe astrological condi-

CAPRICORN (Dec 22 - Jan 19)

AQUARIUS (Jan 20 - Feb 18)

ban-like homes with impeccable emerald draggled 1950s-style ranch houses with per sticker is parked on the street nex to a shiny 2007 Volvo with a sticker tha advises, "Be the change you want to see ing gear scattered in the driveway live just the spice of life but the main cour

PISCES Feb 19 - Mar 20)

The month of August brought you son peculiar advances. You got a reward the

EVENTS WEEKL

CLUBS + LECTURES

KAI AIKIDO CLUB 10139-87 Ave, Old

AWA 12-STEP SUPPORT GROUP Braeside conversion Church basement, N. door, 6 crnard Dr, Bishop St, Sir Winston Churchill Ave, it Albert - For adult children of alcoholic and motional families - Meet Mondays including

HESS CLUB 780.474.3318 • Learn to play chess; portunities for all ages including classes, school regrams and tournaments • rovingchessnuts@

ORN FEST Praine Gardens and Greenhouses, 5507 Lily Lake Rd, Bon Accord, 780.921.2272 •

imontonscountryside com • Self-guided driving ur of Sturgeon County and the northern region Edmonton's countryside • Until Sept 7

REE LANGUAGE Stanley A. Milner Library,

AMON TON ESPERANTO SUCIETY Res 12 10025-1024 Ave, 780 702 5117 - Fri, noon-ipm

MEDITATION ORIENTATION SESSION

HAMABLE AGRICULTURE DEVELOP

VEGAN/VEGETARIAN POTLUCK Riverdale Community Hall, 9331-100 Ave • Bring a home-made vegetarian, vegan or raw vegan dish for 6 people, plate, utensils, mug, copy of recipe • Sun,

COMEDY

CENTURY CASINO 13103 Fort Rd, 780-481.9857

• Shows start at 8pm Thu-Sat and late show at 10:30pm on Pri-Sat; \$1a (Thu)/\$19 (Fri/Sat)

COMEDY FACTORY Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Bob Angeli; Sept 4-5 • Danny Accapella; Sept 11-12

COMIC STRIP Bourbon St, WEM, 780.483.5999
• Wed-Fri, Sun 8pm; Fri-Sat 10:30pm • Dave
Stawnichy; Sept 4-5 • Brian Work from Saskatoon; Sept 11-12

DRUID 11606 Jasper Ave, 780.710.2119 • Comedy Night: Hosted by Lars Callieou • Every Sun, 9pm

LAUGH SHOP-Whyte and Fl, 10368-82 Ave, 780-476.1010 • thelaughshop.ca • Mike Dambra; until Sept 6 • Amateur Night hosted by Lori Ferguson-Ford; Sept 9, 8pm • Harry Doupe

OUEER

AFFIRM SUNNYBROOK-Red Deer Sun AFFIRM SUNNYBROUK-Red Deer Sun-nybrook United Church, Red Deer, 403.347.6073

Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue, 7pm, each month

BISEXUAL WOMEN'S COFFEE GROUP A social group for bi-curious and bisexual women every and Tue of the month, 8pm • groupsyahoo.

BOOTS BAR AND LOUNGE 20242-106 St, 150-435 5044 - boothbar ca - 2nd Thu: Illusions Social Cub- 3rd Weel Sedmonton O Society - 2nd Tue: Edmonton Rainbow Business Association - Every Philosophy Calf - Phin and Spt J SchOOly Sea to 3- 1 Long Weekand Sundays feature the Stardust Lounge with bilbs Binarcs and Vannity Eur

BUDDYS NITE CLUB 11735B Jasper Ave., 1780-488-7736 - 19] Dust in 'Time; Mon gpm - DJ Arrow Chaser, The gpm - DJ Dust in 'Time; Wed gpm, no cover before copm - DJ Arrow Chaser, Fri 8pm, no cover before copm - DJ Barth Shives 'in' Quake, Sat 8pm; no cover before copm - DJ Bobb Batts; Sun gpm - Drag Queen Performance Showy, Sun, no cover before copm

EDMONTON PRIME TIMERS (EPT) Unitar MOMENT OF PRIMATE IN 1895 (1997) and the state of School of School

GLET SPORTS AND RECESATION.

Last Stock Articles (1994) And Stock Stock

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS 780.387.3343 • meet monthly • For info go to groups.yahoo.com/ group/edmonton_illusions/

INSIDE/OUT U of A Campus - Campus-based organization for lesbian, ggy, bisexual, trans-iden-tified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff * 3rd Thu each month (fall/minter terms): Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St - edm-livingpositive.ca, 1.877.975, 9448/780.488.5768 -Providing confidential peer support to people living with HIV - Tue, 7-9pm: Support group -Daily drop-in, peer counselling

MAKING WAVES SWIMMING CLUB.

PLAY NIGHTCLUB 10220-103 St • playnight-chibca • Open Thu, Pri, Sat • The first bar for the queer community to open in a decade with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON 9500-313
Avr. 180-483. 3349. spidecentreefedmenton.org
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PRISM BAR 10524-101 St, 780,990.0038 • Wed: Free Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11130pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

ROBERTSON-WESLEY UNITED CHURCH

ROBERT SON-WESLEY UNITED CHUNCH-10209-123 St, 760-4821-597 - Soul OUTing: an LGBT-focused alternative worship - and Sun every month 7pm; worship Sun, 10:30-4m; people of all sexual orientations welcome. LGBT monthly book club and film night. E: jravenscroft@rwucorg

ST PAUL'S UNITED CHURCH 11526-76 Ave. 780.436.1555 • People of all sexual ories welcome • Every Sun (10am worship)

WOMONSPACE 780.482.1794 • womonspace.ca, womonspace@gmail.com • A Non-profit lebian social organization for Edmonton and surrounding area. Monthly activities, neweleters, reduced rate included with membershap. Confidentiality assured

WOODYS 11733 Jasper Ave. 780-488.6557 * Kara-oke with Nathan: Mon 8pm * Martini Mondayr: 3pm * You Don't Know Game Show with Patrick and Nathan: Thu 9pm - Long Island Iced Tea; Thu 3pm * Karaoke with Mongan; Wed 7pm * Karaoke with Revini; Sun 8pm

YOUTH UNDERSTANDING YOUTH. yuyedm.ca • Meets every Sat, 7-9pm • Contact Sc for info email: info@yuyedm.ca, T: 780.248.1971

SPECIAL EVENTS

CORNFEST AND FAMILY FUN DAY

Callingwood south parking 10t, 69 Ave, 178 St - call-ingwoodmarketplace.com - Support the Firefighters Burn Treatment Society featuring Corn, entertain-ment and family activities - Sat, Sept 12, noon-spm

EDMONTON COMPETITIVE DANC-ESPORT TEAM St. John's Cultural Centre, 10611-10 Are - dancesportfundraiser.ca - Gala and fundraiser featuring show dances from Jim Deglau and Elena Sinchnikova and a free introductory halpoon learne, assel damoing, a salest aurifion and them Simenniova and a free infroductory ballroom lesson, social dancing, a silent auction, hors d'œuvres, and a dessert buffet • 52t, Sept 12, 6:30pm • \$20 (adult)/\$10 (youth 3-15); infants under two are free; tickets at TIX on the Square

LABOUR DAY BARBECUE FOR THE UNEMPLOYED Giovanni Caboto Park, 95 St. 108A Ave - Featuring music by Finding February and other bands; presented by the Edmonton and District La-

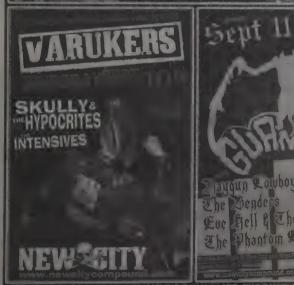
bour Council (EDLC) - Mon, Sept 7, 11:30am-3:30pm SOBEYS SYMPHONY UNDER THE SKY Fleritage Amphitheatre, Hawrelak Park, 780,483.414, 480.05,95,963 - edmontonsymphony. com - Edmonton Symphony Orchestra, Bob Bernhardt (conductor) - Spit 4,9 - Tickets available at the Winspear Centre box office

STORYTELLING FESTIVAL Fort Edmonton Park, 180, 334,409 e en. ab.ca] - tales | TALES Edmonton - Sept 6-7 - Egge's Barn, Fort Edmonton Sunday Concert featuring Maria Dunn with Norma Cameron and Cathleen Thom: Marie-Anne McLean, Renee Englot, Bethany Ellis and Pearl-Ann Gooding; Sept 6, 8pm; tickets \$15 (adv at

GADEN SAMTEN LING'S TIBETAN
BAZAAR Alberta Avenue Hall, 9210-118 Ave.
780-418.8340 - gasamling.ca - Jewellery, clothing, and arts and crafts from Tibet, Nepal and India, books and informative presentat food . Sept 12-13, 10am-5pm . Ss, child under 12 free

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The trees are alive

Street from Lake Ontario, relieving me from the urban heat still trapped between the buildings. It was after midnight and I was looking for numing it and I was looking for public sex in Toronto, resolved not to use the Internet to find the cruising park I've been told exists downtown. At the time I have been as if I was standing at ground zero. In Toronto in time I had been thinking a lot like Manhunt were changing the geography of desire. Had everyone abandoned the physical for the virtual?

I called a bathhouse listed in the free queer paper, worried the person on the other end wouldn't want to give me directions to the park lest it take away wistfully, as if he too would rather be

Was the thrill of happenstance encoun-

ters being replaced by online browsing

beaten path, and what was interesting ghetto. He, in a way, assimilated

geography with my desires.
As I entered the park I started to have second thoughts, worried about getting prepared to see. For all my thinking about queerness and sex i still find myself easily

my location or my knowledge of

queerness and sex is that man inysear each shocked, jarned and sometimes under-experienced, fumbling in an attempt to look like I know what I'm seeing or doing.

At first I felt disappointedly vindicated. The park looked empty save for the men

who had found benches and picnic tables ping carts parked where a garage would be. I had been thinking that maybe cruising parks—historically important places to meet—were becoming less relevant, a place only for those who did not have or

The park, which is basically a large traf-fic circle perimetered with streetlights big heroic statue in the middle. As I left the quadrant I began in and enter on to the other side, the population of the park

At first it was comical, yet unnerving,

All these men cruising around loaded

In between the trees are benches. It seemed to me this was were the cool and collected guys sat to watch the action, and then acted accordingly. I wanted to be in this crowd so I sat down. It was from this vantage point that I began to see how beau tiful the physical space of the park was. We were basically in a grove of trees that created a frame of the night sky, ablaze with the occasional texture of roots. The guy beside me started telling me that every few years the city cuts down some trees or puts up more lights in an effort to curb the

use of the park as an outdoor sex coase

liked to have sex with men. He calls it En erald Island, and it is his favourite pla trees, breathing and sighs of anxiety an ecstasy, I realized that the internet and a either/or, there is just more.

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That's what she said

Oear Andrea:

m. anfowed Are there any guys

pr. there who aren't at the

atternes as far as sex goes? now when we were apart 1 in nk of myself as a pretty sexual urson, but even I have my limits. Plus hone sex was boring I like to mas-

but it's hard for me to orgasm the line is waiting. But, that's not why was so obsessed with sex; everything was so obsessed with sex; everything was sexual. If I said it was raining out he'd say, "Ooh, sounds ... wet." If I said samething was hard (difficult) he'd say erything! He was not some 20-year-old

kid, either. He was 48! I'm 31 and I felt I more mature than him So, we broke up. Then I fell in love with

his polar opposite. We've been together a couple years and our sex life has gone downhill rapidly, from two or three times a week to maybe once every three months. I've tried to initiate it, but I get nowhere.

It only happens when he wants to. I really love this guy and I want to marry him. I just need to figure out how to find

Love, Opposite Day

A happy medium in your case would require something like the mattertransporter machine from The Flyyou'd put Mr. Sounds Wet in one pod and Mr. Every Three Months in the other and zap them back and forth in space until their DNA was well and truly mixed Ideally, you'd end up with a guy who wanted to do it about as often as you do, with some room in there for negotiation. Un-ideally, of course, you could make yourself a boyfriend who never wants to have sex but does like to make a whole lot of immature, sniggery jokes about it. On second thought, maybe this isn't the best plan.

The first guy sounds unbearable. I'm surprised you stuck it out with him as long (ooh, long) as you did. It must have been hard to ... I mean you had to have been open to ... I mean on top of-oh, never mind. It must have been like living with Michael Scott with a few drinks in him: "That's what she said!" Awful. You have my sympathy.

The new guy is a harder nut (oh, shut up) to crack. Are you really as mystified as you sound as to where the sex has gone and why, or is there a chance that you do know what's up (shut up) with him but don't want to admit it? I don't think it's abnormal to experience a drop-off after a few years, particularly, but four times a year is pretty slim pickings. As a mere stripling of 31 I would be very cautious, in your place, about signing any long-term contracts under those conditions. At the very least you ought to know what's going on with him (and with your relationship) before you agree to marry someone who frankly isn't going to satisfy you. It would be a different story if you were saying, "We only do it every three months and we're both happy with that." I'd dance at your wedding then. The way you're talking about it though, I'd feel more like I was dancing on your marriage's grave and while I've always liked Nick Cave and stuff I'm just not that goth. Sorry, It ain't going to work.

You're going to have to have one of those sit-downs that nobody wants but

nearly everybody needs at some point This is no time to ask him what's wrong with him or to suggest that maybe he's just not man enough for you, not if you actually like him, anyway. It is time to find out what's going on with him all those times you initiate and you "get nowhere." Is it possible he's missing your cues? Is there a better time or a better approach? A different act? If no. no, no and no and this is just who he is, a guy who's interested in sex four times a year and anything extra just seems unnecessary or unappealing, then you're going to have to figure out if there's some way you can get your Itches scratched. Maybe he'd be happy just holding you while you take care of things for yourself. Maybe he'd be OK if you had a "friend." Maybe he needs a check-up and a meds adjustment and all will be well after that. You're going to have to find out, is all. I don't care if it's hard. And that's not what she said, or so I hear

Love, Andrea

ARTIST TO ARTIST

ART TALK: Stanley A. Milner Library Theatre (downstairs), 7 Sir Winston Churchill Sq: ASA with the EPL present a free art talk with Gerald St. Maur (artist and poet); Thu, Sept 17, 730pm

Art from the Unknown. Emerging artists call 780.414.0702 for submission package

Call for artists-Kaleido 2009 Art Festival, Sept 25-27, Looking for all styles of work for art show and sale. Vendors for art market wanted also Contact 20ta_artists@yahoo.ca for details

The Edmonton Columbian Choirs audi-hons: Tue, Sept 8, 633 ppm at St. Joseph Catholic High School. Info: Brenda Chelvam 780,760,3370, brenada@shaw.ca; Heather Bedford-Clooney 780-484,8325, hbedford@ shaw.ca; EdmontonColumbianChoirs.com

Nubbut extinuits for consucrement at the en-country of the consumer of the consumer of the con-tioning categories. The consumer of the con-grams are invited to participate in 2010 at The Works Art Market and Food Street (deadline Mar-Feb 1,5 2001) and Street Stage (deadline Mar-15, 2010). Application at www.theworks.ab.ca

MUSICIANS

ist seeks something interesting—Brit perimental band. Infl Eng beat, Ex-gurl. Ph Bill 780.633.3849

Heavy rock band seeks bass player. Songs written, demo available, pro gear a must, backing vocals an asset. No amateurs. Paul

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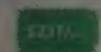
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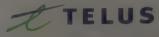
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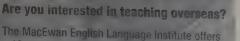
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UP FRONT

Issues

Dyer Straight

Derrick Jensen

EDITORIAL

VuepointHappy Labour Day

PEDILL PREBUIE

White of the Williams to View

It's hardly the way anyone would choose to spend Labour Day, the lazy end-of-summer holiday ostensibly set aside by the government to celebrate the collective gains made over the years by workers. But against the recommendation of their union's bargaining committee over 70 percent of the 350 workers at Safeway's main distribution centre and the Lucerne Foods ice cream plant in Edmonton voted against the company's latest offer, setting in motion a lockout/strike which sent workers to the picket lines early Monday morning for what United Food and Commercial Workers (UFCW) 401 president Doug O'Halloran warns could be a months-long strike.

The workers, who have been without a contract since December 2008, say they are concerned about company plans to bump full-time workers from the current 37 hours a week to 40 hours a week, saying the company wants to implement the move so that it can lay off workers in the future, a not-entirely implausible scenario.

The decision to go on strike is never an easy one—much less so during an economic downturn—which is one of the reasons that despite the popular notion of unions as strike-happy, some 95 percent of agreements are negotiated without a strike occurring.

But, ultimately, the only real bargaining chip workers have against employers is to refuse to work. The right to strike when absolutely necessary is, ironically, responsible for the gains supposedly celebrated on Labour Day. But in a province like Alberta, with labour laws that are hopelessly slanted against workers, and which get worse each time the government amends labour legislation, the strike as an effective tool has been eroded significantly.

Immediately upon locking out its workers Safeway began the process of hiring replacement workers, some of whom will be receiving higher wages than the workers they are replacing. At the same time, a Labour Relations Board decision handed down on Monday prevents picketers from doing anything more than telling trucks entering the facility about the situation, preventing them from otherwise disrupting operations.

What it all means, of course, is that Safeway has absolutely no reason to return to the bargaining table in good faith, leaving the workers with few options to secure better working conditions, save to count on the support of enough consumers to, as they have done before, boycott Safeway for the duration of the dispute. Happy Labour Day, indeed.

ISSUE Nº 725 SEP 10 - SEP 16, 2009 AVAILABLE AT OVER 1400 LOCATIONS

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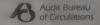
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GRASDAL'S VUE



Letters

PUBLIC MEETS ALL INFORMATION

oes"better safe than sorry" apply more to joining the mass inoculation being planned against the H1N1 virus or choosing not to because of dangers in doing so ("Trust and risk," Sep 3 – Sep 9, 2009).

At latest report 72 deaths have been attributed to this flu. A small number when compared with the little broadcast fact that "influenza results in an average of 20 000 hospitalizations and 4000 deaths each war."

The federal government's purchase of 50.4 million does of vaccine from Glaxo-SmithKline Plc is a concern. Adiuvants ingredients have had harmful effects in the past and "while Glaxo has said its adjuvant has proven safe and effective in clinical trials with 39 000 people, the additive isn't yet approved in the US."

Unlike previous experiences with governments' pandemic panic reactions, thus time all potential dangers must be clearly laid before the public. Advertising must be of the positive steps that can be taken in everyday living to avoid catching all unfluenzas and transmitting them to others, rather than scare tactics that have been used in the past. Positive steps can be taken immediately in hospitals and schools to make alcohol-based sanitizer not only available, as has been done in hospitals, but obligatory upon entering the facility

Vor Weelly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Nor Weel 1993 - 108 Street, Edmonton AB TG 121), by (as (260-463-285)) or by email (letters@nveweelly.com). Preferences given to feedback about ancies in Wee Weelly. We reserve the right to edit for length and clarity.

Which risk is the greater, catching this flu or suffering debilitating effects from a hurriedly prepared vaccine said to contain dangerous ingredients? Governments must be pressed to provide all the data available so individuals can make informed decisions for themselves and their families.

Joe Hueglin

A TAX BY ANY OTHER MARKE

It is interesting that in these tough budgetary economic times Albertans are being told to expect significant cuts in least of the same time Albertans are being told that they will need to pay for an estimated \$14 billion in electricity transmission upgrades that may not be needed. If government-projected costs are consistent with past estimates, the public can expect to pay in excess of \$22 billion dollars for transmission upgrades after Bill 50 is nessed this October.

poard member what they need for recontrol and they are the control and ingures to accommodate and justify a request for additional funds in an effort to maintain basic services. Ask Alberta Energy to produce a prioritized list with facts and figures to prove what is needed for the public, and they cannot produce any such documentation. Alberta Ener gy admits they have never done a cost/ benefit analysis to prove what is in the multic's interest.

Bill 50, when passed, guarantees that Alberta Energy will not have to justify a need for spending taxpayer's money. Alberta Energy is quick to point out that Albertans will not pay for this with a tax increase; they say Albertans will pay for these upgrades with an electricity rate increase. But a tax increase by any other name is still a tax uncrease Bill 50 is a wolf in sheep's Cohing, it eliminates the regulatory process once required to justify these kinds of expenditures. Bill 50 is the largest tax increase proposed in over 50 years, and may just be the largest ever proposed in the history of Alberta.

One can only wonder how much of our health care services affecting the elderly and our school programs affecting our children would improve if even a portion of faces. In the case of the control of the

Joe Anglin Lavesta Area Group

Three-two-one polo!

Edmonton league joins the fast-growing ranks of bike polo enthusiasts

SCOTT HARRIS

o the uninitiated passerby, it likely seems like something of an insane hike the other swinging a homemade a short length of plastic pipe at a tat-tered orange street hockey ball. Most of the bikes are fixed-gears—many withcolourfully decorated chloroplast to pro-

After some jostling in the corner the and locks the rear wheel of his bike after a short high-speed pursuit down the pushes the ball towards the goal. Wheels collide, sending riders and bikes alike careening to the ground. Cheers and jeers erupt from both teams, and from the spectators on the other side of the boards, as they pick themselves up, collect their mallets and exchange a smile and a quick "You OK?" before hopping

rough, very DIY urban equivalent of the ancient game of kings, which in recent

"The rules are very loose," explains Chris Dunbar, a lanky Nova Scotia native and one of a group of four cycling enthusiasts who started organizing games of bike polo in the city back in June. "Basically, you've got to put the ball in the net. Anytime you put a foot down you have to go tag out at centre before you can come back into the play. You can push the ball down the court,



ONLY HIS PRIDE IS HURT >> Chris Dunbar takes a spill during a recent Edmonton Bike Polo game // Trevor Kjorlie

but anytime you score you have to score on the end of your mallet. Whoever gets to five first takes the cake.

"Body to body, bike to bike, mallet to mallet is the contact," adds Ted Cottingham, another of the pioneers of the game in Edmonton. "And you only do things you'd want done to you.

But while collisions might at times seem almost as frequent as goals-and are occasionally spectacular-success in the game is more about bike control, ball-handling and teamwork. Injuries beaccording to Neil Macdonald, a Halifax expat also involved in getting the game off the ground here, especially for players who are new to the game.

"As we're getting better it seems to be getting a little bit rougher and we're seeing a little more contact with riders. It's something that the more experienced riders like-they'll go chase after the ball when another experienced rider has it. But if it's someone new

or be aggressive to them," Macdonald says, reassuringly. "We let them get better and let them enjoy the game. We're always open to new players, and if six new people show up we'd have a whole new-person game and just let them ride and not have that intimidation factor of someone that's been playing for a bit."

It's that laid-back friendliness, combined with an ethic that often sees players offering to take a seat while they hand their mallet and bike over to a curious onlooker, which has led to a rapid increase in the number of players making it out to regular Thursday evening games or to the numerous lastminute contests that frequently crop up throughout the week. Starting with just four players in late June, the group has ballooned to over 40 members, with upwards of a dozen sometimes coming out on any given night. Two teams of players are even planning a trip to Vancouver in a couple weeks' time to take part

"It's certainly kind of its own culture

right now," says Joshua Kupsch, who rounds out the original four. "I think through the relations of the polo players in Edmonton with other aspects of cycling-through the couriers or through the fixed-gear riders, through the commuters, through the track riders and road racers-it's beginning to grow and the word is kind of getting around. Right now the most important thing for the sport to grow in Edmonton is to improve the awareness of what it is, to kind of have it recognized as a

While the hardcourt variety of the sport is only a few months old in Edmonton. playing polo on bikes has a history dating back more than a century. Irishman Richard J. Mecredy is credited with inventing the game of bike polo in 1891, in a six-to-a-side iteration played on grass using a larger ball and strictly eschewing contact between riders. Grass bike polo was even a demonstration sport at the 1908 London Olympics, and enjoyed widespread popularity until it waned following the Second World War. With the advent of the mountain bike the grass-based version has enjoyed something of a resurgence in popularity, with international competitions resurfacing in the '90s and into the new century.

While versions of the hardcourt game were also played in the early part of last century, the direct roots of the contemporary three-on-three version now gaining popularity date back to the winter of 1999 - 2000, according to Kevin Walsh, a Toronto native who got hooked on the sport while pursuing a master's degree in Madison, Wisconsin. Last year he created the international website bikepolo.ca-selfdescribed as being "where people take bike polo way too seriously"-to give the burgeoning international community a way to better connect and orga-

"[Hardcourt bike polo] has probably been reinvented dozens of times, but the hardcourt bike polo style that we're playing are the rules that came out of Seattle and then Portland," he says. "The big thing is the perpendicular mallets where you have to score off the business end and a fairly small hockey ball. Those are the two big things that they brought into the bike polo history."

As in Edmonton, bike polo has spread quickly from its beginnings in the Pacific Northwest through bike messenger and fixed-gear cycling communities around the world. Walsh says there are now about 140 clubs or cities registered on the site, most of them in the US and Europe, but also including locales as diverse as Santiago, Chile, Seoul, South Korea and Shanghai, China, Canada now has hardcourt leagues up and running in almost a dozen cities from Mon-

The number of clubs and players has driven an increase in the number of regional and national tournaments in recent years, and the Labour Day long weekend saw 48 teams, including teams from Paris, London, Geneva and Berlin, compete in the Hardcourt Bicycle Polo World Championships in Philadelphia. The team from Seattle, somewhat appropriately, came out on top.

The future growth in the sport, Walsh speculates, largely depends on whether cycling in general continues to grow in popularity, as it has in recent years.

"I think it depends on the health of cycling itself. There's two big barriers to entry to polo. One is the willingness to fall off your bike, which not everybody has, and two is the willingness to break and fix your bike, to put together a new bike for polo and so on," he says. "With both of those barriers to entry, the healthier biking is the lower those barriers are going to seem for people. So if biking keeps on growing the way it is right now, I don't see any reason why bike polo will stop." ¥

Interested players can find out about upcoming games through Facebook by searching "Edmonton Bike Polo" or at ed-

TECHNOLOGY LAW >> DIGITIZATION STRATEGY

Stuck at the starting gate

While other countries move ahead, Canada's national digitization strategy remains MIA

Digitization of books has become synony- ; create their own digital libraries.

to the search giant's efforts to create an Internet-based library consisting of millions of books. While the digitizing continues, the legal drama reached an important stage this closed third-party submissions sup-

porting or criticizing the settlement. The attention on Google Book Search is Inderstandable, yet it has distracted from the broader question of government-supported digitization efforts. Many coun-

digitization of their culture and heritage

Canada was once thought to be part of this group-national digitization working groups were established and a strategy seemed

imminent---yet plans have languished to the point that the delete key on the prospect of a comprehensive Ca-

Canada's failure to keep pace was made readily apparent by the release late last month of a European consultation document on its digitization efforts. In September 2005, the European Union launched i2010, a digitization action plan. Several years later, Europeana debuted, a website that provides direct access to more than 4.6 to Google, instead embarking on plans to imillion digitized books, newspapers, film

clips, maps, photographs and documents : from across Europe. The site plans to host 10 million objects by the end of next year.

The majority of the materials included to date are in the public domain, meaning they are no longer covered by copyright and can be used and accessed by all. In fact, the European Commission has emphasized "works in the public domain should stay there once digitized and be made accessible through the Internet." It acknowledges, however, that this is not always the case since some groups claim rights to digitized copies of public domain works or charge for downloads.

grapples with difficult issues such as guaranteeing access to public domain works and identifying ways to improve access to works that are still subject to copyright protection but are out of print, or for which the copyright owner cannot be located.

By comparison, Canada seems stuck at the digitization starting gate. Library and Archives Canada was given responsibility for the issue but was unable to muster the necessary support for a comprehenral fit for a strategy designed to foster handful of small digitization efforts but has shown little interest in crafting a vi-

Digitization law and policies have also gone missing-in-action. The national copyright consultation wraps up next week, but the digitization issue has scarcely been raised.

European Commissioner for Information

Society and Media Vivian Reding has called for the creation of "a modern set of European rules that encourage the digitization of books." Yet in Canada, few have placed the spotlight on the legal barriers to creating a national digital library. These include the danger associated with extending the term of copyright or providing overbroad legal protection for digital locks that could render Canadian culture inaccessible.

Supporters once talked about the dream of a national digital library comprised of every Canadian book ever published. Years later, they are still dreaming. V

Michael Geist holds the Canada Research Chair in Internet and E-commerce Law at the University of Ottowa, Faculty of Law. He can reached at mgeist@uottawa.ca or

ssues

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

Back-to-school blues

Stories from teachers, parents reveal serious problems with the education system in Alberta

INCARDO ACUNA

Talk to any parent or teacher for long enough this time of year, and you're bound to eventually start hearing back-to-school for school supplies, stress over just the right kids bouncing off the walls in the last week of holidays, everyone has their story.

My family's story this year, however, has been more punctuated by shock and frustration than ever before. My 12 year-old immersion at McKernan School, but our back-to-school story actually started the week before. While in the midst of spendthe supplies on the list provided by the school, and spending hundreds more on new clothes and shoes that we know will no longer fit come December, we received ing what our fees will be for this year

At the bottom of each fee sheet in boldcould simply not process how in a provbe public, universal and free, I was being asked to cut a cheque for \$1120 so my

One of the first questions that ran through my mind upon seeing the total was, "What happens to parents who simply cannot afford to pay the fees?" The answer, luckily, was written in large letber 30 unless other arrangements have can expect is to be put on some sort of monthly payment plan for the fees.

I was still not entirely over the shock



of the fees when, after the first day of

school, my partner and I sat down to ask our kids about their new class and teacher. The first thing out of their mouths was subjects. Anyone who has ever spent any time with a 12-year-old knows full well the impossibility of not only keeping 37 of them in control, but also of being able

A line of angry and concerned parents immediately formed outside the principal's office at the school, but these and with vague platitudes about how

only 35 desks. I heard from the parent of a and subsequently had to spend thousands of dollars outside the school system to obtain specialized support for her child's

The stories go on and on, but they give a very clear sense of a system that is broken and badly in need of repair. For all of the government's rhetoric about prioritizing the education of children. the reality is very different. It has been six years since the Alberta Commission on Learning reported back to the governon kindergarten, funding, class size and that all of those recommendations con-

ment has just undergone a province-wide "conversation" with Albertans about what our education system will look like in the minister made it very clear that there was to be no discussion at all in this "conversation" about what the system looks like

worse. As bad as things are today, Alberschool started that they would be clawpercent from their operating budgets for the 2009 - 2010 school year, which

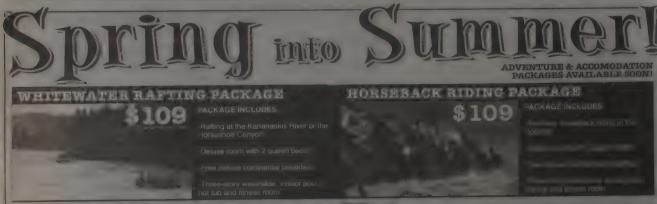
Now Education Minister David Hancock supports for special needs students will disappear, school fees will increase ex-

The rationale from the government, of course, is the same as that given to me by my kids' principal-we have no options. we have no money. This may be true for million in severance payouts for fired health managers. It's not about a lack of

And we as parents make it easier for them tem because we don't complain-we suck it up and do what's necessary for our kids to succeed despite the system. Teachers do likewise-suck it up and do whatever system that seems designed to keep that from happening. When we do complain and speak up as parents and teachers, we

If we truly value education, and truly nize other concerned parents at your children's school. Rally in front of their offices, or at the legislature. Take action and demand that our education system stand to lose what little is left of our public education system in this province. V

Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.



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The longest war

Tide is turning globally against the US's foolish, failed 'war on drugs'

It's too early to say that there is a general States until a very different generation revolt against the "war on drugs" that the comes to power United States has been waging for the past 39 years, but something significant is happening. European countries have been quietly defecting from the war for years, decriminalizing personal consump-tion of some or all of the banned drugs order to minimize harm to their own people, but it's different when countries like Argentina and Mexico do It.

Latin American countries are DYER The United States can hurt by their actions, and it has a long history of doing just Mexico, they are fed up to the hack teeth with the violent and dogmatic US policy on drugs, and they are starting to do something about it.

In mid-August, the Mexican governpunishable offence to possess up to half grams of marijuana (around four joints). 50 milligrams of heroin or 40 milligrams of methamphetamine.

At the end of August, Argentina's supreme court did something even bolder. it ruled that, under the Argentine constitution, "Each adult is free to make lifestyle decisions without the intervention of the state," and dismissed a case against youths who had been arrested for possessing a few joints.

In an ideal world, this ruling would have a powerful resonance in the United the right of the federal government to meddle in citizens' private affairs. It took a constitutional amendment to enable gave Congress the right to criminalize other recreational drugs nationwide by the Controlled Substances Act of 1970?

A million Americans a year go to jail for "crimes" that hurt nobody but themselves. A vast criminal empire has grown up to service the American demand for drugs. Over the decades hundreds of committed by addicts trying to raise money to pay the hugely inflated prices that prohibition makes possible

Most users of illegal drugs are not thousands of violent deaths each month and millions of needlessly ruined lives each year, although psychoactive drug use would still take its toll from the vulnerable and the unlucky, just as alcohol

But there is little chance that American all American wars any time soon, even though its casualties far exceed those of war on drugs" will not end in the United

Elsewhere, however, it is coming to an end much sooner, and one can imagine a time when the job of the history books will be to explain how this berserk aber ration ever came about. A large part of the explanation will then focus on the man who started the war, Richard Nixon-so let us get ahead of the mob

and focus on him now. We can do that because of the famous Nixon tapes that recorded almost every word of his presidency. It turns out that he started the war on drugs because he believed that they were a Jewish plot. We

know this because researcher Doug McVay from Common Sense on Drug Policy, a Washington-based NGO, went through the last batch of tapes when

A million Americans a year go to jail for "crimes" that hurt nobody but themselves.

Nixon speaking to his aides as follows:

"You know, it's a funny thing, every one of the bastards that are out for legalizing marijuana is Jewish. What the Christ is the matter with the Jews, Bob? What is the matter with them? I suppose it is because most of them are psychiatrists." Nixon had much more to say about

this, but one should not conclude that he was a single-minded anti-Semite. He was an equal-opportunity paranoid who believed that homosexuals, Communists and Catholics were also plotting to undermine America by pushing drugs at it.

"Do you know what happened to the Romans? The last six Roman emperors were fags. ... You know what happened to the popes? It's all right that popes were laying the nuns, that's been going on for years, centuries. But when the popes, when the Catholic Church went to hell in, I don't know, three or four centuries ago, it was homosexual.

"Dope? Do you think the Russians aluality, dope, uh, immorality in general these are the enemies of strong societies. That's why the Communists and the left-wingers are pushing it. They're trying to destroy us.

The reason for this 39-year war, in other words, is that President Richard Nixon believed that he was facing a Jew-homo-doper-Commie-shrink-leftypope" conspiracy, as Washington Post writer Gene Weingarten put it in a gloriously deadpan article in 2002. But that Is just plain wrong. As subsequent depope-Latino conspiracy.

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.



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Forget shorter showers

Why personal change does not equal political change

DESCRIPTIONS

A much-acclaimed author and activist, Deprrick Jensen has been dubbed the "philosopher poet" of the ecological movement. His deeply personal and challenging works—including A Language Older Than Words, Endgame and this year's Songs of the Dead—explore the violence and unsustainability at the heart of industrial civilization and the radical solutions Jensen sees as being proportionate to the scale of the crisis we face. While Jensen's ideas have attracted as many detractors as admirers, there is no denying the power of his writing and the challenge his ideas offer to the dominant worldview.

Jensen will be speaking and taking questions at the University of Alberta on September 16 via webcaim—a medium he often uses to reduce the ecological impact of speaking to audiences around the world. The event's title, Forget Shorter Showers, is taken from an article of the same name which Jensen penned for the July/August issue of Orion magazine. In advance of his talk in Edmonton, Vue. Weekly offers up Jensen's article as food for thought.

Would any sane person think dumpster diving would have stopped Hitler, or that composting would have ended slavery or brought about the eight-hour workday, or that chopping wood and carrying water would have gotten people out of Tsarist prisons, or that dancing naked around a fire would have helped put in place the Voting Rights Act of 1957 or the Civil Rights Act of 1964? Then why now, with all the world at stake, do so many people retreat into these entirely personal 'solutions'?

Part of the problem is that we've been victims of a campaign of systematic misdirection. Consumer culture and the capitalist mindset have taught us to substitute acts of personal consumption (or enlightenment) for organized political resistance. An Inconvenient Truth helped raise consciousness about global warming, but did you notice that all of the soluconsumption---changing light bulbs, inflating tires, driving half as much—and had nothing to do with shifting power growth economy that is destroying the planet? Even if every person in the United States did everything the movie sugby only 22 percent. Scientific consensus is that emissions must be reduced by at

Or let's talk water. We so often hear that the world is running out of water. People



IT'S A PERRET >> But Derrick Jensen will also be answering questions that aren't related to animals on his sweater . Suppost

dewatered from lack of water. Because of this we need to take shorter showers. See the disconnect? Because I take showers, I'm responsible for drawing down aquifers? Well, no. More than 90 percent of the water used by humans is used by agriculture and industry. The remaining 10 percent is split between municipalities and actual living breathing individual humans. Collectively, municipal golf courses use as much water as municipal human beings. People (both human people and fish people) aren't dying because the world is running out of water. They're dying because the water is being stolen.

Or let's talk energy. Kirkpatrick Sale summarized it well: "For the past 15 years the story has been the same every year: individual consumption—residential, by private car and so on—is never more than about a quarter of all consumption; the vast majority is commercial, industrial, corporate, by agribusiness and government (he forgot military). So, even if we all took up cycling and wood stoves it would have a negligible impact on energy use, global warming and atmospheric pollution."

Or let's talk waste. In 2005, per-capita municipal waste production (basically everything that's put out at the curb) in the US was about 1660 pounds. Let's say you're a die-hard simple-living activist, and you reduce this to zero. You recycle everything. You bring cloth bags shopping. You fix your toaster. Your toes poke out of old tennis shoes. You're not done yet, though. Since municipal waste includes not just residential waste includes not just residential waste includes your provernment offices and busi-

nesses, you march to those offices, waste reduction pamphlets in hand, and convince them to cut down on their waste enough to eliminate your share of it. Uh, I've got some bad news. Municipal waste accounts for only three percent of total waste production in the United States.

I want to be clear. I'm not saying we shouldn't live simply. I live reasonably simply myself, but I don't pretend that not buying much for not driving much, or not having kids) is a powerful political act, or that it's deeply revolutionary. It's not. Personal change doesn't equal social change.

the world at stake, have we come to accept these utterly insufficient responses? I think part of it is that were in a double bind. A double bind is where you're given multiple options, but no matter what option you choose, you lose, and withdrawal is not an option. At this point, it should be pretty easy to recognize that every action involving the industrial economy is destructive (and we shouldn't pretend that solar photovoltaics, for example, exempt us from this: they still require mining and transportation infrastructures at every point in the production processes; the same can be said for every other so-called green technology!. So if we choose option one—if we avidly participate in the industrial economy—we may in the short term think we win because we may accumulate wealth, the marker of "success" in this culture. But we lose, because in doing so we give up our empathy, our animal humanity. And we really lose because independent of the production of the planting that is a supplementation of the planting that is a supplementation.

et, which means everyone loses. If we choose the "alternative" option of living more simply, thus causing less harm, but still not stopping the industrial economy from killing the planet, we may in the short term think we win because we get to feel pure, and we didn't even have to give up all of our empathy (just enough to justify not stopping the horrors), but once again we really lose because industrial civilization is still killing the planet, which means everyone still loses. The third option, acting decisively to stop the industrial economy, is very scary for a number of reasons, including but not restricted to the fact that we'd lose some of the luxuries (like electricity) to which we've grown accustomed, and the fact that those in power might try to kill us if we seriously impede their ability to exploit the world—none of which alters the fact that it's a better option than a dead planet. An option is a better option than a dead planet.

Besides being ineffective at causing the sorts of changes necessary to stop this culture from killing the planet, there are at least four other problems with perceiving simple living as a political act las opposed to living simply because that's what you want to do). The first is that if's predicated on the flawed notion that humans inevitably harm their landbase. Simple living as a political act consists solely of harm reduction, ignoring the fact that humans can help the Earth as well as harm it We can rehabilitate streams, we can get rid of noxious invasives, we can remove dams, we can disrupt a political system tilted

toward the rich as well as an extractive economic system, we can destroy the industrial economy that is destroying the real, physical world.

The second problem—and this is anoth er big one—is that it incorrectly assigns blame to the individual (and most especially to individuals who are particularly powerless) instead of to those who actually wield power in this system and to the system itself. Kirkpatrick Sale again: "The whole individualist what-you-can-do-to-save-the-Earth guilt trip is a myth. We, as individuals, are not creating the crises, and we can't solve them."

The third problem is that it accepts capitalism's redefinition of us from citizens to consumers. By accepting this redefinition, we reduce our potential forms of resistance to consuming and not consuming. Citizens have a much wider range of available resistance tactics, including voting, not voting, run ning for office, pamphleting, boycot ting, organizing, lobbying, protesting and, when a government becomes destructive of life, liberty and the pursuit of happiness, we have the right to alter or abolish it.

The fourth problem is that the endpoint of the logic behind simple living as a political act is suicide. If every act within an industrial economy is destructive, and if we want to stop this destruction, and if we are unwilling (or unable) to question (much less destroy) the intellectual, moral, economic, and physical infrastructures that cause every act within an industrial economy to be destructive, then we can easily come to believe that we will cause the least destruction possible if we are dead.

The good news is that there are other options. We can follow the examples of brave activists who lived through the difficult times I mentioned—Nazi Germany, Tsarist Russia, antebellum United States—who did far more than manifest a form of moral purity; they actively opposed the injustices that surrounded them. We can follow the example of those who remembered that the role of an activist is not to navigate systems of oppressive power with as much integrity as possible, but rather to confront and take down those systems. W









eds, homes and drugs

Back to back in recent weeks, three related population of our city.

The second related news item is an an-WELL, WELL and in that it can help break

vicusty only so when those

nity support and housing needs are met.

We're being reassured that the appropriate community supports will be in place before the beds are closed, of course, but rently available are anything but sufficient.
Cost cutting in mental health, those on the inside say, usually results in bedlam on the streets. It's a shortsighted move, one that

nouncement of a federally-funded project that will give 1325 homeless

Canadians in Moncton, Montréal. Toronto, Vancouver and Winnipeg a place to live, along with psychological and social supports for a period of four years. The Mental Health Commission of Canada study will compare how

much money the government spends on services for those given both housing and other support to those provided only with the normal services of emergency shelters and counselling.

I'm predicting it'll be \$110 million well spent, affirming that homes for the homeless is not only the right thing to do from

There'll be those who see it as a risky ex-

periment, even though the provision of housing for those with mental health and addiction issues is neither risky nor experimental—supported housing has, according to the science, a clear and positive impact on psychiatric symptoms and substance

There'll be those who say OK fine, just not in my backyard, even though a review of the relevant literature done by the Centre for Applied Research on Mental Health and Addiction (CARMHA) for the Vancouver Coastal Health Authority concluded that the data shows "no observable relationship between residential recovery homes and either property values or crime rates," and that "this type of housing can have a minimal (or even positive) impact on the neighbourhoods in which they are sited."

But you can't really talk about homelessness and mental health issues without talking about addiction, which brings me to the third related news item; heroin maintenance

BOB THE ANGRY FLOWER

PYRE

treatment—heroin by prescription—reduces drug use, overdose rates, prostitution and crime among addicts who have not benefited from other treatment options, a study by the North American Opiate Medication Initiative (NAOMI) has found. The research. published in the New England Journal of Medicine in August, supports other research of its kind that has found heroin maintenance to work, and to cost less per person (\$7500 per year as opposed to the estimated \$55 000 per year for an untreated addict).

Mention this in conversation with friends though, at least in my experience, and you'll meet with some resistance and raised evebrows. Maintenance, whatever kind works best, is humane and logical. But it is still, to many, simply wrong to keep addiction going, a condoning of something harmful, a relinquishing of our idealism and superiority.

Thin superiority, mind you. We all depend on drugs to manage what alls us, it's just that most of us depend on drugs that are . legal and whose purity and concentration are regulated and controlled. And though heroin comes with serious risks and side of fects, the biggest risks come with illicit use

resulting from untreated addiction-with contaminants found in street drugs, high overdose potential, non-sterile injection practices and addiction-related crime.

Heroin, a semi-synthetic derivative of morphine, was first brought to us by Bayer and used legally and very effectively to relieve pain and fever in lower doses and with fewer side effects than morphine. Because of its highly addictive nature, it has mostly fallen from approved use, though it is still used in the UK (under the name diamorphine) as maintenance treatment and for a number of general medical conditions

As with all drugs, potent effect comes with a dark side. Clearly, addiction of any kind is not a happy thing, but progressive societies let the data inform their medical practice.

Progressive societies also let the data inform their public program spending, their approach to the addicted, the ill, the homeless. They refuse to play the short-sighted game of cutting costs when lives are at risk. And they take into account the wisdom of those who've learned from being in the trenches, those who know from experience what works 🗸

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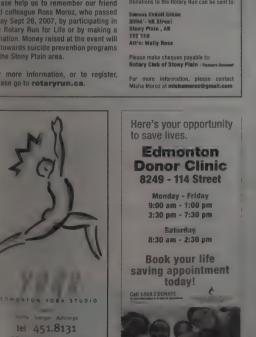
Please help us to remember our friend and colleague Ross Moroz, who passed away Sept 26, 2007, by participating in the Rotary Run for Life or by making a donation. Money raised at the event will go towards suicide prevention programs

For more information, or to register, please go to rotaryrun.ca.

www.edmenteryegastudie.com

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DISH



Restaurant Reviews

Check out our comprehensive online database of Vue Weekly's restaurant reviews, searchable by location, price and type.

PROFILE // BELLE VALLEY FARMS

Not quite like beef

At its best-and worst-Alpaca meat has its own style

ING DUSTYN

Say you're sitting around talking and the conversation turns to alpacas. You know, those kind-of-cute, furry creatures that are known for their soft wool and funny-looking appearance. I'm guessing the first thought that crosses your mind isn't going to be "Yum."
Michael Lutz, one of three broth-

ers who raise alpacas on Belle Valley "Alpaca meat is really quite delicious. If I had to describe it, I would say the taste of it lies somewhere between beef and bison. A sweeter beef, I guess you could say.

Nutritionally, alpaca is similar to bison. It's a very lean meat that's high in protein and low in cholesterol. It's also extremely high in iron. "If you need to bump up your iron levels, eating alpaca is a good way to do it," explains Lutz. "It's almost the same as eating beef liver, just without having

Belle Valley Farms, in the cattle business since the late 1800s, decided to test out alpacas back in 1997. The orighowever. They were more interested in the wool. But, after seven years of trying, things simply weren't working out. "The market just wasn't there. Sweaters made with alpaca wool cost too much.



CUTE AND TASTY >> Michael Lutz holds a small alpaca // Jan Hosty

gazed out the window and watched the alpacas grazing. And I wondered, what now?

'Alpacas are animals, just like cows and pigs. And animals are meat." So Belle Valley Farms switched gears.

Why not test out the market for alpaca meat? It has traditionally been

tified to sell alpaca meat. "As long as you go through the proper system, it's not a problem. You can even sell rab-bit meat." The only requirements are that all meat needs to be provincially inspected-which means it has to be

slaughtered in a registered slaughter-house—and you need to have a food-

handling permit.
The problem was (and still is) with us, the consumers. We seem to be a bit

Lutz admits that raising alpacas for thal taste of the meat was one of those challenges. Its flavour and tenderness are highly dependent on what alpacas eat. So before they could sell the meat, they had to figure out what to feed the That took time and involved more

"Over the first four years, our dogs were fed very well. We'd butcher an alpaca and, if we didn't like the taste, we'd feed it to the dogs. It was very ex-pensive dog food. But it gave us an idea of what to do and what not to do."

They also began designing their own recipes that were suited to alpaca meat. Lutz's wife is from Brazil, so ing the country, they brought back cookbooks. The cookbooks didn't have recipes that used alpaca meat per similar meat we're not used to eating here. They took some of those recipes and adapted them. "My motherin-law is a great cook, and she really who can make something from practically nothing.

CONTINUED ON PAGE 13 >>

PROFILE // LUZZARA COFFEE BAR

Viva Luzzara

Southside scooter shop houses lunch delicacies

SHIRADIAN HMETTUR

// SMAGMAMMULEWEEKLY COM

for the past few months now, and while the recession hasn't stopped me from eating out, I have tried to make a conscious effort to keep my midday meal spending down. Thankfully I've found myself a recession deal that is nini and soup at Luzzara Coffee Bar on Whyte Ave

This little coffee bar is connected to Top Gear Scooters, a local source for Italy's Vespa scooter. Luzzara, a town in northern Italy, was the inspiration behind the local Italian coffee bar. On a work trip to Italy, one of the Top Gear owners thought that incorporating an the Vespa experience in Edmonton.

April 1 and is managed under the care and creativity of Sasha La. Her passion for food and Italian heritage has helped to create a simple menu that

I was introduced to Luzzara during a hair appointment at the Beauty Parlour, a hair salon that is above the coffee bar and integrated into the Top Gear building design. Coffee is sup-plied with your hair service, and if clients are hungry food can be ordered for upstairs. I had arrived a few minutes early for my appointment so I de-CONTINUED ON PAGE 15 >>



BUON APPETITO >> Sasha La shows off some of Luzzara's offerings # Startes House

A really good year

Naming your beer 1516 creates lofty expectations



GET MEDIEVAL >> 1516 attempts to follow Bavaria's Beer Purity Law # berrymatic (CC)

TSTE BAVABIAN LAGER OKANAGAN SPRING BREW-ING, VERNON, BC \$12.50 FOR SIX PACK

The year 1516 was an important one in the beer world. It marks the date that the world's first consumer protection law came into effect. In 1526 Duke Neithelaw 1660.

1516, Duke Wilhelm IV of Bavaria passed the Reinheitsgebot, which also goes by the less intimidating 'Beer Purity Law,' which stated that beer brewed and sold in Bavaria could only contain three ingredients, water, barley and hops it was long before yeast was disc

was long before yeast was discovered). It is a strict law, forbidding any other addition, even carbon dioxide, requiring brewers to use a delicate method (called Krausening) to carbonate their beer.

The law was passed for two reasons. First, it was to prevent brewers from scooping up rye and wheat for their brewing, as those two grains were needed for the production of bread. Jecond, and more importantly, it was to push out scurrilous prevers who adulterated their beer with all sorts of mappropriate additions to lower the cost of production. Such contaminants of the production of th

The Reinheitsgebot survived until the late 1980s, when EU rules struck it try to conjure up images of Gen advan. Yet even today the Purity Law tisans and historic beer laws.

is in beer circles a revered concept, and the best brewers still attempt to abide by it, especially in Germany.

Which brings us to Canada. Okanagan Spring—one of Canada's oldest craft brewers, now owned by Sapporo of japan—markets its 1516 Bavarian Lager,

suggesting it is in honour of this historical law. The brewery claims to abide by its rules, which is only partially true—its carbonation process would fail the test. But the ingredients are pure. A beer with such a mame has a challenging task to prove its mettle.

The beer pours a brilliant, bright yellow with a decent white head that doesn't stick around long. The aroma is subdued, showing only a touch of malt sweetness and no hop nose. The taste starts off a bit sharp and grainy with a light grassy hop. The middle softens up and the beer ends with a balanced, almost fruity finish. In the lingering aftertaste I pick up some grain harshness and a touch of hops. The beer Is not very bitter but has other hop qualities,

If I measure the beer for its drinkability, it scores fairly well. It is a bit boring, but overall pleasant. I wouldn't turn down a pint. However, comparing it to German light tagers (called Helles), it pales, I am afraid. It lacks the crispness and nuance of a German lager.

Therefore as a beer attempting to honour the Reinheitsgebot, it falls short. Chalk this up to a case of over-reaching. 1516 is a likeable beer that would be more acceptable if it didn't try to conjure up images of German ar-

CONTINUED FROM PAGE 12

Not only does Belle Valley Farms offer traditional cuts of meat like steaks, roasts and ribs, but they've also developed their own pepperoni sticks, smokies and jerky.

When you try alpaca for the first time, Lutz recommends starting with the ground kind. "You can't really mess up ground alpaca. If you made something like a burger, it would give you the taste of the meat, but you can also throw it in a pot of chili."

Steaks are a bit more of a challenge. They need to be cooked quickly, and should never be done beyond rare to medium-tare. Alpaca is so lean that if it's overcooked, you end up with a very tough piece of meat. Marinating the steaks first also helps keep them tender. "But really, beef and bison are the same. They all get tough if you cook them too much."

Lutz describes the animals themselves as "easy to handle" and "kind to the land." Even though it takes five alpacas to get as much meat as one cow

fireduces, they eat far less. Eight alpacas eat about as much as one steer.

pacas eat about as much as one steer.
"If you put a bale of hay in front of 50 alpacas, it'll last about 3 weeks. Put a bale of hay in front of 50 steers and it's gone in less than a day."

Cattle, because of their hard hooves, do a pretty good job of tramping down the land. But alpacas don't really have hooves like cows do. Instead, they have pads at the bottom of their feet, which cause much less wear-and-tear on the land and the environment.

But raising alpacas isn't all good; they spit. That doesn't seem so bad, but evidently that spit doesn't just smell, it stinks. "It's a defence mechanism," laughs Lutz. "Skunks pee, and alpacas spit."

"Skunks pee, and alpacas spit."

The spitting discovery was also part of the whole learning curve. "If you butcher alpacas at a certain age, you get a tinge of that smell in the meat. And trust me, even a tinge is too much."

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REVUE // KARMEL CAFÉ AND RESTAURANT

Warmth of East Africa

Karmel Café and Restaurant serves up hospitality, authenticity



LATE NIGHT FEAST >> During the month of Ramadan, Karmel opens at 8:30 pm

MARIA KOTOVYCH

enjoy food from other cultures—a lot. I'm the kind of person who prefers to

Karmel Café and Restaurant serves food from East Africa, namely Ethiopia, Somalia and Kenya. We arrive shortly after 8:30 pm-during the month of Ramadan, the dining room opens at this time-and a server greets us at Sunday evening, and the place is hopping. A good sign.

Karmel's warmth-both in temperature and décor-becomes apparent immediately. The dining room feels quite warm, but not uncomfortably so. The walls are painted in large geometreds and greens. Large posters and wall hangings cover the walls; burgundy tablecloths with golden, elephant-patterned embroidery decorate the tables. The lighting itself is soft, and a gives a place its specific and unique feel. Throughout our meal, we notice

banana and mango shakes (\$2) that we initially request are not available to-

one for supper. Although it's an East African place, the menu has one colsupper menu has about 10 options; the

I order the beef suquar (\$10), which . beef cubes cooked in a soup broth. From the options of sides, I select muufo. thick, fluffy bread. My companion or ders the chicken sugaar (\$10), selecting server, a soft-spoken man, answers our questions about the restaurant and the food, and attends to us very well In talking with him, we learn that thi

We both enjoy our meals. The bee which seeps even into the vegetable tender and pleasant to eat. I'm also big fan of the muufo-because it's s fluffy it just soaks up the beef sauce The texture reminds me a bit of a muffin; together with the beef sauce a tangier, more citrus-like dressing so I'm probably using each one of my taste buds for all the flavours that are happening on this plate.

The poultry is as pleasing as the ba vine dish. No less spicy, the chicken also entices with its strong fla. and gentle texture. The chapati, much too. It's like a pancake, flat and a bit too. It's like a pancake, fast and a sweet. Cut into triangles, and heape on the plate, the chapati allows the quickest possible pick-up, wrat ping and eating action of the chicker and veggies. Being the kind of persound to the chicker and veggies. Being the kind of persound to the chicker and veggies.

Both of us are stuffed when we leave but we're happy. The food was del out were happy. The foot was cious, and the prices just as reasonable And we're both happy to know that of we want good East African food, which we want around for Heritage.

1117ZARA COFFEE BAR

and cheese paired with a homemade tenril soup would satisfy both my pal-

strawberries, blackberries and pine nuts with balsamic vinegar. The simple

Next up was the Rise and Shine break-

Each visit to Luzzara results in a different menu option. "I try to buy fruits and vegetables that are in season. I just bought a lot of vellow zucchini so you'll probably see a lot of that in the soups and paninis for the next few days" laughs Sasha.

ed with a poached egg, back bacon, cheddar and sliced tomato (\$5). Bob's take a sip of my chai latte (\$4.25).

Next panini up was an assortment of spicy meats and cheese grilled on a ciabatta bun (\$5) and the Southern Bell stuffed with roasted bell peppers, eggplant, zucchini, spinach and Sasha's homemade veggie spread grilled on flatbread (\$7). Even though I am a meatatarian, I was in love with the flayour and texture of the Southern Bell.

What surprised me was that Sasha does

hind the till. All of the paninis, and the meats and vegetables that fill them, are grilled on the one grill press she has on the counter. While I could taste that her soups are from scratch, I was surprised to find out that she doesn't make them at the soups on, and then I usually transfer it to the crock pot," Sasha explained. She has one filled with today's soup, and the other already simmering for tomorrow. We were treated to a bowl of fagioli soup, a simple combination of chickpeas and bowtie pasta in tasty broth.

Even though we were both stuffed, I was overjoyed with the last panini that graced our table. The Nutty for You is a dessert or breakfast croissant grilled with nutella when paired with nutella and the buttery

What I like is that each visit to Luzzara results in a different menu option. "I try to buy fruits and vegetables that are in season. I just bought a lot of yellow zucchini so you'll probably see a lot of that in the soups and paninis for the next few days" laughs Sasha. The stand-up of beverages, including Bob's favourite limonata, as well as her ingredients for the next few days. Everything is fresh and her menu choices are supportive of an authentic Italian experience-simple flavour combinations made from fresh ingredients.

Even though business has been slow to pick up, Luzzara is becoming a fixture in Old Strathcona. More and more of the surrounding business owners and staff are popping in for a coffee and breakfast sandwich in the morning. An authentic Italian coffee bar is a great concept, but it doesn't translate for everyone who is used to a quick Starbucks fix or a drive-thru Tim Hortons coffee and doughnut. North American culture has grown accustomed to super-sized coffees and meals, but a visit to Luzzara can show you that the quality better than the quantity found at the drive-thru. For \$5 I will certainly be back-Luzzara Coffee Bar is a tasty Old Strathcona secret that needs to be shared W

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in the City

Welcome, once again, to Vue Weekly's annual Sex in the City issue. This time, instead of printing the responses to every question asked in our annual sex survey, we've decided to highlight a few choice cuts, and put everything up on our website. So if you're looking for the full results, please check out vueweekly.com, where you'll find them, as well as the results of all of our past surveys. You also may notice that this year's issue is full of sexy artwork by local artists. All of this artwork will be available by silent auction at the super-sexy issue launch party we're throwing on September 12 at the Artery. Please come on down to check out the Secretaries, Capital City Burlesque, Sans AIDS and to bid on some of the fine pieces contained within these pages.

Age of Respondents



SEX IN THE CITY >> SURVEY RESULTS



How many partners have you had in the last year?

0 1 2-4 34 % 5-10 6 % 11+ 4 %

In the last month, how many times have you had sex?



0	0	(200)	11 - 20	(18%)
	1-4	(24%)	21 - 30	(11%)
	E - 10	(21%)	A 21+	(5%)

In the last month, how many times have you masturbated?



0	7%
1-4	
5-10	
11-20	
21-30	
31+	



29% 10% of hetero women said

NEVER

NO WAY



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Big Lake Artists Studio 32 Rayborn Cres. St. Albert, AB • P: 780.458.3951

Pat Wagensveld

Studio Gallery 11 Perron Street St. Albert, AB • P: 780.460.5993



5t. Albert

erry-d beneath the sheets

David Berry does the unthinkable—calls his ex-girlfriends while sober

DAVID BERRY

nts is, essentially, an exercise in conesty I trust it isn't terribly con-erstal or revelatory to say that there troversal or createry or as year direction in sexual activity in our society, on either the micro or macro levels. So, while there are a variety of reasons why while there are a variety of reasons why
two asked past sexual partners to rate
my performance—I make my living critiquing people and thought it was only was wondering what it would be like to get an honest and unfettered opinion of something that's fairly personal and usually not delivered forthrightly. To that end, I asked several former lov-

ers, from a variety of circumstances, to tell me how I did. I encouraged them to tell hie now the refredungs to the lasked them a few follow-up questions about anything in their review that intrigued me. Some rejected me outright (I quote "This is the first time we've talked since it ended. Fuck off."), some felt too awking, and their responses are below.

sense dragging their good names into my dumb idea—I've named them after former prime minister's wives, assigned at random—though: rarely exciting—until we broke up. I way. I mean doing-it-in-the-hallway-

it's entirely possible this also reflects enjoyed the sex exponentially more some sort of latent political fetish I've after this, perhaps because of the yet to be honest with myself about. Eheightened naughty factor.

Keeping in the spirit descriptions of our relationship pur-

ZOÉ LAURIER

Zoé and I dated for more than six months. My general impression was that the sex was absolutely fine but nothing particularly special, aside from a particularly fun stretch that happened after we technically broke up.

ZOÉ'S REVIEW

To be perfectly honest, I don't recall pose says something in and of itself. When I think of our relationship, sex wasn't the highlight. I remember the good sexual moments and the to be endearing, but also rather boring. Though off to an awkward start, the sex became comfortable, but was

You wear a lot of scarves and hats, and I think you're more comfortable in those than in

> Zoé didn't reply with her responses in time for the publication deadline.

MARGARET TRUDEAU

Margaret was an odd case, in that I was cheating on a girlfriend at the time (I'm going to forgo trying to justify myself here). It was also the best sex I've ever had in my life, the impliup a whole other essay.

MARGARET'S REVIEW

with you, it would be "passionate." And I don't mean passionate in that hold-my-chin-and-gaze-intomy-eyes-while-we-make-love kind of



DB: Has your fetish still gone unfulget-into-the-apartment kind of passion. Generally it was fast and intense was it about me that made you feel and fun. Oh, and I really liked the fact you were up for absolutely anything. I had a fetish that had gone unfulfilled, MT: Yes, it has. It's hard to say what it

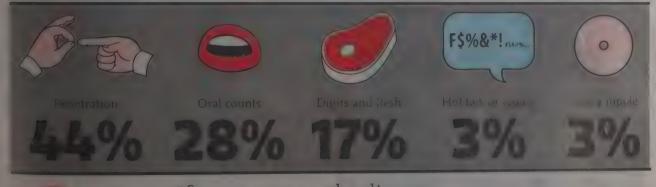
but that wasn't an issue with you. And

the sex was such that I didn't mind

was that made me okay with telling you about it. I think you give off the CONTINUED ON PAGE 24 >>

SEX IN THE CITY >> SURVEY RESULTS

When do you think "it" should be considered sex?



A little bit of everything—sex starts with the speech and ends with a cigarette.

Anytime a male and female interact.

SEX IN THE CITY // SEX AND COMICS

Comixxx

How do comic books deal with our sexual desires?

DOLON CONSUM

So there's this great comic-book limited series. And it's dressed up with a plot about super-heroes saving the world but includes mixed media and stories-within-stories, takes on Cold War politics, metaphysics, even the nature of time itself, and it's ticking along, until

sex comes into the picture. There's something just too crude and reductive, as nastily fascist as the world the series is criticizing, about a woman falling in love with her rapist.

Maybe that's because Watchmen focuses on men. Even the love-making scene between Nite Owl and Silk Specter in the film version, as Peter Birkemoe, owner of Toronto comic store The Beguiling notes, "caused quite a bit of disdain and/ the source material," since the series isn't erotic. But women tend to come up or skimpy-topped. As Birkemoe says,
If people don't think of sex when they
think of comics, sadly they do think of
sexism—the ridiculous super-heroine costumes, fighting crime in high-heels and spilling out of your top. More often than not, these criticisms are sadly

tion of women. There's a website listing the victims of "Women in Refrigerator Syndrome"—all the females in male su-

Syndrome"—all the females in male su-perhero books whóve been brutalized or killed as a plot device. Even though psychologist William Moulton Marston and his wife Eliza-beth conceived of Wonder Woman as a feminist role model in the 1940s, the Amazon princess and her successors on the panelled page have usually been pneumatically, but not psychologically, enhanced. Take Mary Jane Watson. Be-fore and after a wet T-shirted Kirsten Dunst in the first movie adaptation, Pesuper-sexed up. In 2007, there was some criticism when a new collectible figu-rine of Mrs. Parker was released, showing her bent over, thong showing, while like Mary Jane centrefolds. And Marvel is now issuing a Models Inc. comic series to show off more leggy ladies. Such images are sure to make Disney's recent acquisition of Marvel for \$4-billion, a deal made in large part to enchant the Magic Kingdom's elusive tween and teen boy

Dig deeper in the comic-store shelves,



OH MARY JANE >> Clearly her laundry skills are sub par because all her clothes have shrunk #File

IN THE CITY >> SURVEY RESULTS



of respondents have used sex toys in the bedroom







Interesting post-coitus habits?

Just mush-talk and cuddling, and that's just fine by me.

Holding his toes in-between mine. It's oddly comforting! Water! whoever is up must get water for us both. Gots to go poop. Feeling guilty anytime I ejaculate. God damn Catholic block!

Vomiting? Getting the sex munchies. Insomnia. Shower together. I walk around naked or smoke.

Sleeping. I prefer to be alone, get cleaned up and not see you for awhile. I pee to prevent UTIs. I have to make sure the condom is disposed of in the garbage. Get dressed and run!

Feelings of inadequacy. Smoked oysters and crackers in bed? Requesting my lover to make me a ham sandwich. He generally doesn't oblige.

Giggling like a school girl. Eating. Watch Family Channel. So wholesome.

When there's an orgasm, I just start laughing like an idiot.

Walking off leg cramps. I just like to be held. Kinda vanilla, but nice. I love playing with her nipples, licking and sucking ... always looking for another round, I guess.

Laughing. Mopping the sweat off? Cigarette, maybe?

I like to shower with my partner after sex. It feels so nice to be naked and relaxed in a hot steamy shower. I love me an Iced Capp from Tim's right after. Ewww, I'm gay.

Feigning seizures so my partner would leave. Peeing and then going to bed.

Extended toe-cracking. Sleeping. Playfully arguing over who gets the wet spot.

Typically we lie there in blissful silence for a while, then talk about whatever is on our minds.

As a woman, it's hard to resist visiting the bathroom and cleaning up a bit. Just a glass of water.

I fall asleep within 25 seconds. Wiping each other off with a washcloth.

The craving for Tim's usually sets in shortly after ... if that can be considered interesting.

Snacks ... gotta eat something to get the blood sugar back up.

None, usually uset along it off or rest up and house. Nope, usually just sleep it off or get up and shower to start the day. I get the shakes after I orgasm.

I'll wash off after if she is at that time of the month. I always have to go to the washroom after. None of this basking the in the glow crap, I want to go clean up.

EWEEK

impression that you're up for pretty much anything, so I knew you wouldn't be shocked or horrified. I must admit, I was a little surprised—in a good waywhen you told me you were willing to

DB: Obviously ours was not a typical affair. Do you think the fact it was illicit to begin with influenced how we approached it (i.e. do you think we were a bit more free and willing with our sex because I happened to be cheating at the time)?

MT: Yes, there's no question. The fact definitely isn't typical.

MARYON PEARSON

Maryon and I dated for a fairly short who were willing to respond, she was the one I was expecting the worst marks from. Notwithstanding a few choice encounters, sex for the most

MARYOUS REVIEW

Most of our sexual encounters were From my sketchy rememberings, the sex when we were drunk was fun and somewhat aggressive, though not at any euphoric level. I'm also one of those girls who thinks making out and again here when we were drunk what awkward and stilted. In general, the details and staying power lacks,

DAVID EERRY'S DUME (DEA and therefore we never really reached; with one-night stands. Do you? If so,

DB: We didn't date very long. How much

MP: I think of course sex has a factor in everything, but it wasn't everything. What I had really enjoyed out the relationship was the

DB: You mentioned that there was pals about. Was there anything bad

MP: I think what I mentioned to gal over-the-top sarcastic remarks you I guess I found your personality more

ALINE CHRÉTIEN

stand. I haven't had enough one-night stands to know if they're generally this do know that I would have had no ob-

ALINE'S REVIEW

Well, I did have a lot to drink that night, but I do remember it being a approach. I also remember you being a really good kisser. Basically, it was

DB: I actually had another girl tell me

AC: Drinking always loosens things up,

DB: I don't have a lot of experience

night stands. They always seem to happen when you have had too much

CONCLUSIONS

For the most part, the reviews were generally what I expected, which is slightly surprising in and of itselfwas more into it than my partner, but how things are going is fairly obvious to both partners. That's some informa-

That said, I was really surprised by general. I don't know if sex is just a

into the experience, whether it was

The last interesting thing will be jokes at my expense. V

Best-selling recent works like Fun Home (by Alison Bechdel) and Skim (written by by her Alberta-born cousin Jillian) are their core with hardly any explicit depiction. On the porn side, I have noticed

Jay Bardyla, owner of Edmonton's

more difficult to obtain that type of seas ... Frequently creators and, more US for (legally) creating, distributing and possessing 'adult' material. That's Comic Book Legal Defense Fund, to allow people to properly express themselves in a free society without fear of

with its origins in traditional Japanese publications present all sorts of fetishes self-explanatory title), and has many

And maybe comics can offer more of a projection-screen for the sexual imagi-

pop up. This may be because of the rise of female writers and illustrators, Birkemoe notes. Alan Moore, Watchmen writer, recently collaborated with his wife Melinda Gebbie on Lost Girls, an erotic reimagining of children's book characters Alice, Dorpthi

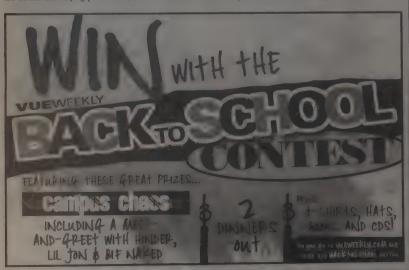
"LGBT themes in comics sell very well personal works by LGBT authors than by some token reference in a superhero book." There can be a greater part-of-life honesty to graphic novels, Bardyla says.
"If you examine the more alternative and independent comic sector, the vast majority of those stories are auto- or quasi-biographical and therefore lend themselves to discussing most people's

And in some graphic novels, where adult male characters harbour an adofor instance, "Joe Matt's honest depiction of his own rather pathetic relationship

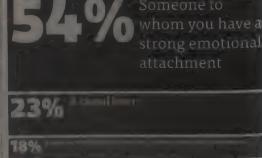
male readers to ogle. 'The male bulge is making a strong comeback," notes Bar-dyla, and men's "excessive musculature has always been present." A recent issue of X-Factor showed a kiss between Ricsexuality that character co-creator Rob

'So many characters have been around longer hetero requires some finesse," Bardyla says of today's comics, increasingly reflecting our more sexually comsaid a bunch of silly things, the kiss may have gone largely unnoticed except by the people who actually read X-Factor.' But even during an economic downturn,

in any industry, even the industry that was, just a few decades ago, mostly kids' books selling for a dollar at the corner store's revolving wire-rack, talking about sex sells as well as sexy images do. V



SEX IN THE CITY >> SURVEY RESULTS Your most exciting sex has been with:











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Did you contribute to the in the last year?

90% SAID YES SAID



I've looked at porn, but I wouldn't pay for it. I bought a toy.

I bought a magazine.

I bought some Internet porn.
I paid for a stripper.

VUEWEEKLY //





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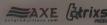












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to qualify, give your name, email, daytime phone number, age and comment about this week's issue at vueweekly.com SEX IN THE CITY // SEXY ALBUM COVERS

Put it on, take it off

Sex and music go together like condoms and an orgy

BRYAN EIRTLES

Music and sex seem to go hand in hand—not only do rock stars get all the action they could ever handle, but

putting on a sexy record can certainly aid in the move-making process, as long as your moves don't seem choreographed. Picking out sexy album covers is difficult because sex sells and everyone wants to sell records, so there are plenty to choose from. The list presented here is not exhaustive, isn't presented in any order and in a lot of cases has less to do with objective seeiness and more to do with hilarity.



COUNTRY LIFE Roxy Music (Island)

Unlike plenty of covers that feature partial nudity or sexy ladies, Roxy Music's Country Life is especially sexy because it's so nonchalant. Like these girls were just kind of standing around near some trees and Bryan Ferry kind of happened by and said, "Hey, what's up—you girls want to be on a record cover?" From 1975 – 1980, the only copy of Country Life available in the United States was one that featured an image of just the trees in the background on the cover as this album was deemed too controversial and worthy of censor.



STICKY FINGERS
Rolling Stones
(Atlantic)

Conceived by Andy Warhol, 1971's Sticky Fingers puts the purchaser right into the action by including a working ripper right on the front of the album which, when unzipped, reveals a pair of white briefs with a requisite bulge. Not only was the zipper cover sexy, but it was also tough, damaging records placed nearby in any collection and becoming a nightmare to ship. The cover was too sexy for the Spanish government, however, who banned it in 1971, forcing the Stones to come up with an alternate cover which featured severed human fingers swimming in molasses. Clearly less sexy but how it's less offensive is anyone's guess.



MUSIC TO MAKE LOVE TO YOUR OLD LADY BY Lovage (75 Ark Records)

An homage to the cover of Serge Gainsbourg's second album, Music to Make Love to Your Old Lady by features a sexy image of a man at a piano with a bouquet of froses, eager to seduce his partner with song. Though the entire album, from the cover to the music, is tongue in cheek, it is downright sexy in its own way—I was once reprimanded for playing it at a coffee shop I worked at because, although it was certainly mellow enough for the laid back atmosphere of the place, some customers felt the themes were a bit racy. But I'm not bitter, it gave me an opportunity to listen to it more at home.



A-TOM-IC IDMES Tom Jones (Decca) 1066

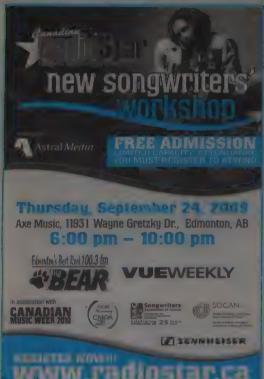
I'm not going to sit here and pretend that I know what's sexy about Tom Jones—the curly-haired-blue-yed-soul-singing Brit has never really done it for me—but the guy's been knee deep in babes for over half a century, many of whom bring extra panties to his concerts just so they can have the pleasure of throwing more at him. If you could still pull in that much action while approaching 70 years old, you'd be on this list too.



WMIPPED CREAM & OTHER DELIGHTS Herb Alpert and the Tijuana Brass (A & M) 1965

A classic in pop-culture iconography, Herb Alpert and the Tijuana Brass's Whipped Cream & Other Delights was the greatest discovery any 13-year-old boy could make in his parent's record collection. Parodied numerous times by other artists, the cover has been recreated using clam dip by Soul Asylum, spaghetti sauce by comedian Pat Cooper and even sour cream by the Frivolous Five. The record that launched an interest in Jazz amongst the junior high set, Whipped Cream & Other Delights remains Herb Alpert and the Tijuana Brass's most popular album—and I hear that the group made some pretty good music tool V

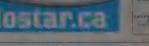






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Alberta Arts Days

WHAT ARE YOUR THOUGHTS ON OPEN RELATIONSHIPS?

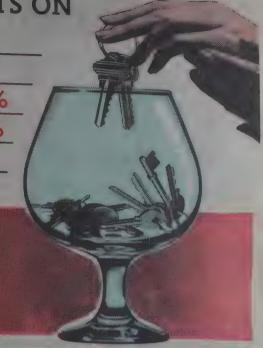
Win-win situation 7%

Challenging but worthwhile 20%

Good idea but not workable 32%

Beginning of the end 22%

The end 19%















Koodo

Edmonton
Edmonton City Centr
Kingsway Garden Ma
Londonderry Mafl
Millwoods Town Centr
West Edmonton Mall

Red Deer Bower Place

1) No purchase recessary, Contest ends October 1, 2009, See hulldebash on for Contest Rules.

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inter PES0C94 at buildabash.ca for points tewards a koodo-rific party

HIV EDMONTON WILL COMPETE IN THE 2ND ANNUAL ALBERTA THROWDOWN

Agencies to compete for top fundraising for the 2009 Scotiabank AIDS Walk for Life

Edmonton – HIV Edmonton announced the 2nd Annual Alberta Throwdown at an event August 19, 2009 in Hawrelak Park. For the second year, HIV Edmonton is competing against AIDS calgary to see which agency can raise the most money. AIDS Calgary, won this competition last year and Debra Jakubec, HIV Edmonton Executive Director, will serve clients lunch at AIDS Calgary wearing Calgary Flames memorabilla.



HIV Edmonton hosted a Kick Off Event August 19, 2009 to announce the one month countdown to the Walk and Jakubec was forced to wear the Calgary outfit for the media.

"Last year, AIDS Calgary participants raised more funds then we did." says Debra Jakubec. HIV Edmonton Executive Director "I know we can win this year - everyone loves the 'underdog' so I hope to have their Executive Director, Susan Cress here serving our clients next year."

All funds raised from the Scotiabank AIDS Walk for Life stay right here in Edmonton.

On September 20, 2009, Edmontonians are invited to gather at Churchill Square to walk to raise funds and awareness for HIV/AIDS programs and services. Join us for the Edmonton debut of The Blue Montegos for a Post-Walk Concert. The 2009 Scotlabank AIDS Walk for Life: Alberta Throwdown is the largest annual fundraiser for HIV Edmonton. Pledges can be made online at www.hivedmonton.com or directly with individual walkers or team captains. Raise \$1,000 or more to become a member of the first ever Extra Mile Club.



EXTRA MILE CLUB

New for 2009, walkers that raise \$1,000 or more receive membership in the Extra Mile Club

Benefits of membership include:

- Invitation to an exclusive VIP reception at the Sutton Place September 17, hosted by Mile High Marshall Nick Lees
- Express registration at the Walk for Life
- One free one hour massage courtesy of Prana Holistic

EDMONTON ESKIMOS PARTNER WITH HIV EDMONTON FOR THE EARLY BIRD PRIZE

Participants must turn in pledges by September 11 to be eligible to win the early bird draw, announced by Edmonton Eskimos running back, Jesse Lumsden

This year marks a rematch of the Alberta Throwdown against AIDS Calgary Last years completion saw AIDS Calgary regions victorious over HTV edmonton (see picture above of Executive Director Debia (akubed being humiliated). As of September 1, AIDS Calgary is beating HIV Edmonton by almost a 2:1 ratio.











HIV EDMONTON ANNOUNCES PARTNERSHIP, RAFFLE WITH WESTJET

Destination for Two Raffle Tickets on Sale Now

Edmonton – HIV Edmonton is proud to announce an exciting new partnership with WestJet for our inaugural "Destination for Two Raffle". Tickets are on sale now for just \$5. Winners will be announced during a live draw held during the 2009 Scotiabank AIDS Walk for Life at Sir Winston Churchill Square September 20, 2009.

Grand Prize: Return tickets for 2 to any WestJet destination

Third Prize: 5250 Evenine Charles Gift Certificate

One night stay and breakfast for 2 a

Tickets may be purchased by contacting:
Joyce LaBriola, Fund Development Coordinator
joyce.l@hivedmonton.com or 780-488-5742 ext. 230

All funds raised from events such as this raffle or the 2009 Scotiabank AIDS Walk for Life stay here in Alberta and are used for HIV/AIDS prevention, education, and support and outreach programs in the Edmonton metropolitan area. To register for the 2009 Walk for Life, log onto www.hivedmonton.com.

"TOP WALKER" IS GOING TO NYC

Top fundraiser to win a trip for two to participate in the AIDS Walk New York in May 2010

Edmonton – HIV Edmonton has partnered with AIDS Walk New York and is proud to announce the incentive prize for the 2009 Scotiabank AIDS Walk for Life "Top Walker". The walker that raises the most money for the 2009 event will win a trip for two to NYC to participate in the 2010 AIDS Walk New York, as well as all corresponding celebrity and hospitality events.

AIDS Walk New York started in 1986 and is the largest AIDS Walk in the world. The 2009 AIDS Walk New York saw more than 45,000 walkers on the 10 km route through Central Park and raised \$5.6M.

HIV Edmonton has also partnered with Travel With Us, an Edmonton based travel agency, to make this incentive prize package possible. The Edmonton Walk for Life "Top Walker" will receive airfare for two, hotel accommodations in NYC and will be invited to attend the VIP Breakfast at the historic Tavern on the Green in Central Park.

"We are so grateful to AIDS Walk New York and Travel With Us for partnering with us on such an amazing incentive prize," said Debra Jakubec, HIV Edmonton Executive Director. "Our walkers are so passionate and supportive and we look forward to awarding this package to our most successful and hard working Top Walker."

On September 20, 2009, Edmontonians are invited to gather at Churchill Square to walk to raise funds and awareness for HIV/AIDS programs and services. Join us for the Edmonton debut of The Blue Montegos for a postwalk concert. The 2009 Scotiabank AIDS Walk for Life: Alberta Throwdown is the largest annual fundraiser for HIV Edmonton and it will be a head-to-head fundraising competition with AIDS Calgary. Pledges can be made online at www.hivedmonton.com or directly with individual walkers or team captains. Raise \$1,000 or more to become a member of the first ever Extra Mile Club.



TELL ME YOUR STORY

HIV Edmonton has worked with People Living with HIV/AIDS (PLWHA) for over 20years to provide a unique education service to Edmontonians and surrounding communities—the story of living with HIV. It takes a unique person to fulfill this responsibility. First, a person must be infected or affected by the virus. Second, and perhaps the more difficult part for many individuals, is to be able to speak about the personal journey of HIV—from becoming infected, to dealing with a diagnosis, to sharing one's current state of physical, emotional or spiritual health. Often, speakers share information from their past—where they grew up, or the factors they believe led them to a risky situation. The speakers also share their perceptions of stigma and discrimination, and what it is like to disclose their status to their families or partners. Throughout the year, HIV Edmonton educators and speakers visit schools, organizations and centres in Edmonton and rural areas to turn lived experiences into messages aimed at educating others about HIV and enhancing supportive environments for PWHAs.

"OVERALL, THIS SEMINAR WAS INFORMATIVE AND GAVE ME THE CONFIDENCE TO SHARE MY STORY IN HOPES THAT SOMEONE ELSE WOULDN'T MAKE ANY DECISIONS THAT WILL HAVE LIFELONG CONSEQUENCES WHICH ARE AVOIDABLE"—SPEAKER TRAINING PARTICIPANT

One way in which HIV Edmonton supports GIPA (the Global Inclusion of People Living with HIV/AIDS), is to work with Positive individuals to provide services for PLWHA whenever possible. HIV Edmonton worked with advocate, educator and counselor Stephen Alexander, of the Canadian AIDS Society, to provide a Speakers Training workshop titled "Tell Me Your Story" on May 21-22. Speaker trainees learned about their roles, rights and responsibilities, using their voices effectively, presentation tips, and HIV 101 through presentations, exercises and hands-on experience. Since their training, the Speakers have become received certificates of completion, become registered HIV Edmonton volunteers, and completed over 10 speaking engagements.

If you would like to become a Speaker with HIV Edmonton, please contact Volunteer Coordinator Helen Larson to find out about current opportunities. helen.s@hivedmonton.com or 780-488-5742.

780-488-5742 • WWW.HIVEDMONTON.COM



How important is someone's ability to

KISS

If you want to know if he or

she loves you so, it's in his or her kiss 40% Bad kissers = bad lovers 33%

There's nothing sexier than teaching someone

13%

Who cares, there are better things you could do with your mouth

20%





The 21st Annual McDonald Constitutional Lecture

Professor Constance Backhouse

Distinguished University Professor and University Research Chair at the Faculty of Law, University of Ottawa

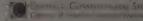
Canada's First Lesbian Sexual Assault Trial Yellowknife, 1955



Thurs., Sept. 17 5:00 p.m. 231/237 Law Centre University of Alberta

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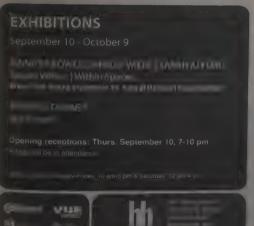




For more info: www.law.ualherta.ca/centres/cc

of respondents UTSIDE of their sexua **ORIENTATION**









I serv once in a " hile I witness something that full confines my day emotions . . . I have never felt such a tuning-fork hum in my political to about verification qual-critica dust, as had gold gold as historical his how of the control Barbalana part is - Melissa Harris-Lacewell, The Kuchen Junte. December 15, 2008



What's the most interesting request you've ever gotten in bed?

One night when my wife was in a particularly good mood and she was done on me and she looked up at me and said, "Feed me your cum." The look in her eyes and the way she said it was all I needed to oblige. Spanking ... too weird for me.

To "freeze" like I'm frozen in time. I've met a lot of chokers in my life ... To piss in a guy's ass. Footjob. A receipt.

Can we barf on each other's cocks?

She stuck her finger up my ass. Licking my own cum.

Lick my anal. "Talk like a sexy Austrian!!!"

"Can I lick your armpits?"

"Lets fuck until dawn" from a guy who ejaculates within 10 minutes. "Suck on my toes." My man wanting anal.

Call me Daddy! (I declined)

For someone to lick my ass. then fuck while she's in the room, weeping.

One guy asked me for a blowjob 1.5 minutes after breaking up with me. I was crying at the time.

One woman wanted me to call her my dirty little whore and other such things which I was not really used to.

To lick my girlfriend's pussy while it has a Hershey's kiss inside it ... enjoyable to us both.

"Can you pop the zit on my back?" To bite on his dick.

And I quote: "HIT ME HARDER, YOU PUSSY!"

For him to cum on my face, chest while gently pulling my hair/head back.

"Blow into my pussy." Licking my own cum. Probably the first time he suggested we try "the back door" entry! I'm glad we did.

To keep my boots on.

To let her rape me in my sleep. To watch partner perform with another woman. 69 and pissing are not strange to some, but I find it indefinitely disgusting.

Just a guy asking me to bite on his nipples. Really hard ... over and over again.

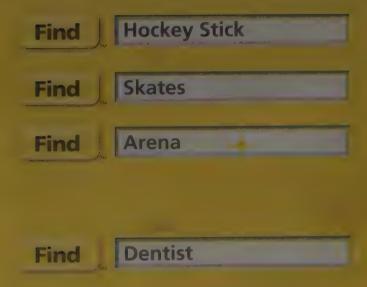
Wear a bunny outfit. Aaaaaawkward

To use a white candle to fuck her in the ass while we were having intercourse. Drapering/infantalism play. Walked right out.

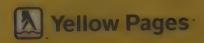


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VISUAL ARTS // VISUALEYEZ

A wet-eyed farewell

This year's water-themed VisualEyez festival marks T.L. Cowan's last



MISS ME? >> Spoken word artist T.L. Cowan bids Edmonton farewell at VisualEyez // Supplied

FAWNDA MITHRUSH

T.L. Cowan, one of our city's foremost spoken-word artists, is heading south. In fact, the sharp, witty as one puts it, has already packed up her books and shipped them off to the University of Calgary, where she's been placed as the Killam Post-Doctoral Fel-baced as the Killam Post-Doctoral Fel-b

low for the upcoming school year.
"This, in some ways may be her last performance in the city," explains Latitude's executive director Todd Janes.
"She is presenting the Twisted She se-

much throughout VisualEyez over a number of years." VisualEyez, now in its 10th incarnayear we'll see the likes of Reona Brass of Saskatchewan, Michael Fernandes of Nova Scotia, and Toronto-based Rita Kamacho. Over the past decade running the festival, Janes notes that there's been a growing contingent of Edmonton artists getting involved. This year many responded to the fes-

working the national and international performance art circuits—this

instance, elected to present their project in the outdoor Strathcona pool.

"Artists always surprise you a little bit, maybe sometimes in a positive way and sometimes not," Janes says. "I was surprised how literal some people took (the theme). But the people I collected were for a few different reasons: I wanted there to be a fair bit of diversity."

Taking centre stage this year with Twisted She, Cowan adds that it's a triumphant but bittersweet mark on her artistic resumé. "My academic career is taking me away from Edmonton but I'm totally thrilled that I get to do this performance and installation because Latitude 53, and VisualEyez specifically, have been so important to me throughout the last seven years of being here," she explains. Since arriving here in 2002 to finish her Masters degree at the U of A, Cowan has made regular appearances at the festival, usually performing in the opening salon or closing night gala.

"My first year in Edmonton the festival happened at the end of May. Victoria Stanton was doing this installation in the store window of Colourblind on Whyte Ave.," Cowan remembers. "It was a nude tableau vivant; this was my first involvement in VisualByez, being naked on Whyte Ave. and doing this really amazing performance that involved three women, three men, a really big cake and some toy SUVs. Since then I was like, "I love this festival! What else can I do?""

This time, she's had a bit of grant money at her disposal to recruit collaborative artists. Working with kelleY bolen, Kristen Hutchinson, Jan

Olesen, Mickey Vallee, and Elaine Wannechko, the Twisted She cycle evolved into a tripartite project, each section to be featured on a different day of the festival. First is an installed exhibition, where all the ingredients of the live show will be on displaythough not in any particular schema or order. Then comes the live performance, where the audience gets to see how all the pieces were organized by the artists. Finally, the third part will be a workshop-like debriefing of the previous two events, allowing the viewers and artists to share their responses to the cycle.

We decided to do the installation to showcase some of the work that the collaborative artists have done, but also to dislodge the idea of live performance as a surprise. It's not like I have to pop out of a cake, or this only works if you don't know the punchline-it's rather to start thinking about the performance as a collaboration between the artists and the audience," Cowan explains. "I'm hoping that people give us some real critical feedback, and also be able to experiment with that myself as an artist. It'll be like reading a review of your work in the newspaper in front of an audience," she laughs. "It's totally terrifying yes, but that's the idea. Doing something that's kind of terrifying: that's what VisualEyez thrives on. Why not do something that scares the shit out of me?"V

SECUTION

WING LEAST
LATITUDE 53 & VARIOUS LOCATION

VISUAL ARTS // DESIGN CELEBRATING HOPE

Uncertain celebrations

Design Celebrating Hope suffers from the incomplete-ness of the works it presents

ADAM WALDRON-BLAIN

ing Hope is one of uncertain pursoes. Its main role, and the reason that was in FAB Gallery, is that it is a show a of the work of design students at University of Alberta who worked because the packaging of a CD was a sherital refugees, one of the property was selected for property was the algorithm of the project description of the addition marks the show oversia museum exhibit, it is not treamdously exciting, and it seems like awful to of time and space spentaging an incomplete presentation of

I've best way to view the real content of ign Celebrating Hope would be to al-



ON THE WALL >> Design Celebrating Hope could use more engaging presentation # Second

low us to see, or better yet to handle, the CD packaging that they have developed. I've already written here about the difficulties of showing student design work in the gallery, and while this collection doesn't seem as overwhelming as the

graduation shows which are packed with overflowing tables full of random projects, it still suffers for its presentation. We can only see a few parts of each project, and the ones that receive more space seem random. Plenty of them are over-

flowing with roughed-up photographic imagery and grungy or scribbly type, with a few more graphic and geometric designs standing out. Most of them have a paper cutout of a CD and some of them have pages from their booklet mounted on foam-core, but these items suffer from a poor production value, notably in poorly-cut CD stand-ins and undersaturated reproductions that lack the gloss and high production value that we expect in the final product. It makes the design look cheap, especially in the longer selections from the design selected for production.

More frustrating, however, is that roughly two-thirds of the wall space is given over to snatches of writing from various people involved in the project and descriptions and photographs of what the designers, musicologists, refugees and others have been involved

in for the past few years. It's informative, perhaps, but I didn't find myself strongly compelled to read it. It's a a vibrancy coming from its nature as a disparate collection of ideas, some strongly portrayed, about what the project looks like, and also coming from the audio material at its coresome of which is played accompanying a fairly predictable slide-show and low-resolution video projected on one wall. The didactic presentation of interviews and background on the walls that this is the second time that essentially the same show has been presented this year at FAB, since much of this material was displayed in the spring. This time they are releasing the final product, but it doesn't seem to justify the exhibit as it stands. V

UNTIL SAT, SEP 26
DESIGN CELEBRATING HOPE:
AN EXHIBITION OF STUDENT DESIGN WORK
FOR THE BUDUBURAM CD PROJECT

Unfinished Angles

Christopher Berry's sculptures make up a one-sided collection

WITHIA WALTERON-REATH

The best thing about the Berry's collection of steel sculptures he best thing about Christopher nated by diagonal slaps of metal, make a striking image against the clean gallery walls and right-angle lines of the space.

The strongest work is in the front gular than the skyscrapers in the rest of the gallery, and probably sit the best in their space. Even when you are close, they don't lose this appeal, as this, the most rectangular of the FAB Gallery all of the works in the show, these are least formulaic-the others tend to be step-like complications appearing about slightly more complicated base-and hold up the best to close examination.

In the other rooms, approaching Berry's sculptures strips them of a part of aren't as impressive up close, but more importantly the sculptures themselves are disappointing. Berry says that he

some ways it seems like cheating: Berry ing heights also suggest a straightforward process of physical striving. That might not be the most exciting thesis be followed-through, especially with the mensional staging and his writing.

Other aspects of the show seem also to be done by rote, without a critical

engagement: these issues throw the liberately careless welding do little to distinguish themselves from the coling, or from any of the steel sculptures of an idea of the modernist-descended even though they abandon attempts

The name of the collection, Angles don't seem to be about anything.



NOT QUITE CORNERED >> Chris Berry's angular sculptures are disappointing #Supples

BOOKS >> BIGFOOT

Following in his footsteps

· Bigfoot: The Life and Times of a Legend trails the skeptics, believers and culture surrounding the infamous creature

The titles or authors I can't recall, the elementary school's surprisingly bountiful selection of Bigfoot books spring back into memory as though only days, rather than decades, have passed. The thing lived on the peripheries of the visible, so natu-

rally it was the images that really mattered. The elusiveness of the creature could not have seemed more carefully designed. The iconic, Infinitely reproduced stills from the 1967 Roger Patterson film, sensuously grainy, as though the creature's fur were mottled over its shoulder like a wounded lover

bidding a dramatic farewell, fascinated guess, almost as many adults. Bigfoot was who anyone would want to alter its allure by trying to prove its existence, or by, most appallingly, trying to hunt it down and kill it. Bigfoot-or Sasquatch, to use the more noble-sounding and proudly Canadian term-would only ever be Bigfoot so long as it remained in the shadows, off the grid, never quite seen by prying eyes

Much to the chagrin of those determined to usher the creature into the annals of legitimate science, Bigfoot lends himself quite nicely to being placed within the universal myth of the wild man, a potent

symbol of our primal conscience. If he : the domesticating and soul-deadening ef-

> Such questions, however riand I can't imagine anyone provid-

Ing better ones that Joshua Blu Buhs does in his engrossing read Bigfoot: The Life and Times of a Legend (The University of Chicago Press, \$34.95). The book is a biography of a figure whose existence ers, makes clear from the outset that he's a biography of the conditions under which this figure was cultivated and came to thrive. Buhs tells a great story by weaving together a multitude of interrelated stories taking place over two continents are countless terrific anecdotes: the man who shot Bigfoot and listened to him tell his life story as he lay dying; a guy being kidnapped by a Bigfoot and held captive

in a cave with an entire Bigfoot family, the implication being that he was destined to snawned a lot of things, among them great stories, heated arguments, and a cynical, some cracked. The story of their

Ruhs' thesis. The men who made Bigfoot what he is were mostly white, workingclass and rural, loggers, hunters, small Patterson, as most reports attest, being layas, sightings of Bigfoot in the Pacific Northwest and of Sasquatch in British Columbia, as well as reports of traces of the creature, such as hair, feces and,

As Buhs traces the development of Bigfoot iconography a compelling case is built around the creature fulfilling a deep need, becoming a figure of authenticity in a world where so much of what constitutes daily life is composed of the overtly

ity?" Buhs asks. Because the possibility world was not yet fully explored, that the false front of consumer goods and ern man-and we are talking mostly tellectualized, feminized, materialistic

phony, and mass produced.

"What accounts for Bigfoot's popular- ; cumulate in the 1950s, leading to an and the paranormal. As Buhs traces the ture fulfilling a deep need, becoming a figure of authenticity in a world where so much of what constitutes daily life

Yet from almost the very beginning Bg foot seemed ready to be co-opted. The creature represented a tireless resistant against consumerism within the very cul ture in which consumerism was born, ye movies, but to New Age ideologues and people trying to sell more Canadian Club and Kokanee-like a good many back woodsmen, Bigfoot, it seems, is a heavy drinker. He would with time become safe He would be the poster monster for en for the teachings of Iron John and Women has never been captured, but he has bee stuffed with fire-repellant materials and can be frequently found enjoying a wild ride at Disneyland. By taking a closer lo * at the cultural history, Buhs suggethat with the demise of the primitive Bigfoot and the ascendance of the new hip, fully tamed one, we can trace some sort of gradual surrender to the unstor pable juggernaut of modern artificialit The stalwarts, meanwhile, have not giver up their vigil. The creature may still out there, immune to polluted strea and deforestation, smacking his feet int some soft earth as a way to say "I wan here," and laughing at us as he returns to his cave to watch free cable. V

No sleep till Sunday

The cast of Die-Nasty once again trade their beds for the stage, all weekend long



ACK IN MY DAY >> Die-Nasty revisits high school in a sleepless weekend #Supplie

PAUL BLINGS

The state of the s

Over 17 years, the improvised Die-Nasty Soap-A-Thon has become not just a fundraiser for the regular Die-Nasty improv season, but a staple theatre event unto itself. Spaning an entire weekend—this time scaled down to 50 straight hours of improvising from the usual 53—it's as much of a challenge for the audiences—a few of whom each year brave the entire weekend—as it is for the improvisers who attempt to perform the whole time without sleep. Some of them succeed, though, on both ends.

This time around, the theme [a loose scenario to scaffold the weekend's improw] is a high school reunion, a scenario that seems particularly fitting for Patti Stiles: the weekend marks not just a lengthy performance for her, but an Edmonton homecoming.

Now living and working in Australia (where she's the Artistic Director
of Impro Melbourne), Stiles was a
founding member of the Die Nasty
troupe and holds the record as the
first female to perform the entire
weekend without sleep. While the
thought of performing from Friday
to Sunday without sleeping might,
provoke more gawks than copycat
attempts, she still seems gung-ho
about trading her 40 winks for the
extra stayetime.

It sounds insane that you would be awake that long," she explains, you have ready not coat ward. These are chunks of time that are incredibly difficult, but the majority of time is fun. And where you brain goes in the impro, and the intensity of the teality of the environment and the

ers that have been created. Actors desperately search for, and train towards, living their characters in the moment, be it impro or script. And when you're improvising for that amount of time, that's what

you're doing, because it becomes the reality. You live that life for that many hours."

The distance of her new home, plus teaching and performing opportunities in Europe and elsewhere have

TOP 10
RINGTONES

1) I Gotta Feeling Black Eyed Peas

2) I Know You Want Me

3) Fire Burning Sean Kingston

4) Best i Ever Had

5) Birthday Sex Jeremih

6) Beautiful Eminem

7) Day 'N' Nite Kid Cudi

8) Summer Girl

9) Don't Trust Me

10) I Want You Back The Jackson 5

LICATO DIBS
EXCLUSIVE RINGTONES
TEXT SALE TO 4021 A HAVE 1ST DIBDIELLYPHEN HIGHT TO YOUR
WEIGHT HOUSE FROME
THE WEIGHT HOUSE

kept Stiles away from the Soap-A-Thon for the last few years, but "this year, it just worked perfectly, in that I was invited to both of these other festivals, lin] Calgary and Austin, which fall on either side of the Soap-A-Thon. I could not say no. And it made me happy dance around the room," she laughs.

As for the high school reunion theme, Stiles thinks the idea contains more than enough possibility to fuel a weekend of improvisation. "We're all crazy in high school, We

"We're all crazy in high school. We don't know who we are, really. We're trying to fit in with people who don't know who they are, really. We're all trying to figure out how to date, how to meet, who we're going to be, who we are, where we're going. There's

so much interpersonal dynamics to happen in that time," she points out. "And then to go back and see those people after you spent a chunk of life figuring it out. That to me is just really rich in story. To go back and see the guy that you were desperately in love with for three years

.. is this someone that you would've wanted to be with, or, is it the moment missed? Is it the bullet dodged or the moment missed?"

Soap-A-Thon mainstay Mark Meer has his own hopes for what high school pastimes get revisited onstage.

"Personally I hope to see some Dungeons & Dragons being played, as that was the extent of my high school memories," he jokes (maybe). The reason for this year's shorter than normal run, he says, is actually for the audience: Sunday night seems to run a little late for them And besides, at this point, Meer points out that they don't have anything to prove by clinging to those extra three hours. He himself is all but unphased by his now yearly weekend-long performances.

"I haven't gotten the hallucinations in years," he says. "I miss them."

FRI, SEP 11 (7PM) UNTIL SUN, SEP 13 (9PM)
DIE-MASTY SOAP-A-THON

FEATURING THE CAST OF DIE-NASTY
VARSCONA THEATRE, (10329-83 AVENUE),
\$15 FROM 7PM - 1AM, \$12 ALL OTHER TIME
OR \$40 FOR A WEEKEND PASS





TOP 30 FOR THE WEEK OF SEPTEMBER 10, 2009

- 1. Sam Baker Cotton (music road)

- Watermelon Slim Escape From The Chicken Coop (northern blues)
- 6. Modest Mouse No One's First, And You're Next (epic)
- Levon Helm Electric Dirt (dirt farmer)
- Delbert McClinton Dick50 (new west)
- 9. Raul Malo -- Lucky One (concord)
- The Dead Weather -- Horehound (warner)
- The Cave Singers Welcome Joy (matador)

- John Fogerty & The Blue Ridge Rangers Rides Again (verve)
- 16. The Black Crowes Before The Frost. ... (silver arrow)
- 17. Black Mold Snow Blindness Is Crystal Antz (Flemish eye)
- Dan Mangan Nice, Nice, Very Nice (fu:m)
- 19. Behemoth Evangelion (metal blade)
- The Wooden Sky If I Don't Come Home You'll Know I'm Gone (bbr)
- 22. Wilco The Album (nonesuch)
- Johnny Flynn A Larum (vertigo)
- Reverie Sound Review S/T (boompa)

- Various Ribbon Of Highway, Endless Skyway: The Woody Guthrie

ON SALE NOW!

30. Neko Case - Middle Cyclone (anti)

ET'S RLAZE

KO, a popular live draw in Toronto's Kensington Market, spread his wings over the last year criss crossing the country with his guitar and beats. In addition to showcase slots at JunoFest, Canadian Music Week and NXNE; KO has shared the stage with the likes of Daniel Wesley and III Scarlett. The songs on KO's full length debut, "Let's Blaze" reflect heavily on the artists storied youth. "I'm living a dream now, but I mas most definitely living a nightmare when I was younger."

10355 Whyte Ave. Shop online at megatunes.com 434-6342

ARTS WEEKLY

FILM

ART GALLERY OF ALBERTA - Enterprise Sq. 100, 10230

ELECTRUM GALLERY - 12419 Stony Plan Rd - 780-982 • Gold and salver jewellery by Wayne Mackenzie, and artworks by various artists

IEFF ALLEN ART GALLERY - Strathcona Place Sentor Centre, 10831 University Ave - 780-433-5807 - Open: 12500 19pn; 3-4pm - TIP OF THE BRUSH: Artworks by the untri lors and students of Strathcona Place - Until Sept 25

MANULIFE PLACE • 10180-101 St, first and second levels COLOUR FIX: Paintings by Jen Lynn Ing • Sept 6-27

SCOTIA PLACE - Jasper Ave, Main Hoor - 780,469,7341 -

LANDSCAPE INSPIRATIONS, Artworks by Parn William

LITERARY

UPPER CRUST CAFE - 10909-86 Ave - 780.422.8174 - The Poets' Haven: Monday Night reading series presented by Stroll of Poets - Every Mon, 7pm - \$5 door

THEATRE

BELMONT TASTE IN A COMPACT FORMAT



NOTHING TASTES QUITE LIKE A ...
BELMONT

WARNING

YOU'RE NOT THE ONLY ONE SMOKING THIS CIGARETTE

The smoke from a cigarette is not just inhaled by the smoker. It becomes second-hand smoke, which contains more than 50 cancer-causing agents.

Health Canada





Little Ashes

Katlvn

Onlineatvueweekly.com

Missing in Action by Brian Gibson

Brian Gibson examines how few war flicks dare to examine the true atrocities of the Second World War in our weekly SideVue column.

DRAMA // LITTLE ASHES

Ashes to ashes

Little Ashes sticks to safe biography and superficial depictions when exploring three legendary artists' shared moments of youth

STREET STREET

n 1933, while visiting Buenos Aires, the Spanish poet and playwright Federico García Lorca gave a lecture on the aes-thetic properties of duende, a force that can be located in certain works of art or folkloric traditions, such as flamenco, yet resists clean, orderly explanation. It has something to do with the abyss, with a deeper sadness that speaks from experience, with a strangeness that shakes loose unexamined fragments from the with a sensuality never entirely dis-tanced from the diabolical, with earthiness and desire and death. (Trying to define duende can be a bit like trying to define film noir; sometimes it's simply what makes something otherwise rouchilling, and mysterious in ways that ex tend far beyond the solving of a mystery.) ca as his formative youthful encounters with filmmaker Luis Buñuel and painter gver not have even a drop of duende.

Though made, perhaps, with comten by Philippa Goslett and directed by



effectively takes three of the 20th centheir shared youthful reveries into something grotesquely bland and safe, an assembly of biographical conjecture in which the term "outrageous" is most annoving affection, rather than artisworst thing Christopher Hampton never wrote. More earnest and awkwardly

nothing, not surrealism nor sadism, not appropriated and converted into stuffy soul-deadening muzak. My recoil exaccall the movie an abomination, because

university in Madrid. Much ostensibly iconoclastic wankerspeak about revising the values of art is tossed about in mealy-mouthed Castellano accents, since, unfortunately, the proceedings are largely to be spoken in English by shirts, giddy non-sequiturs ("I would arousing the admiration of Buñuel and quiet homosexual longings find an ealence and overriding urge to be adored.

Little Ashes is largely reduced to shallow manifesto spouting. To be fair, the peculiar and fragile dynamic of the relationships, yet here too, despite a valiant and genuinely sexy supporting turn intrude on this very male milieu, we're asked to be satisfied with boilerplate

an oppressive culture, Buñuel a belliger ishingly, no sense of humour, and Dal Now, I'm not trying to suggest that Dali wasn't, too a depressingly large extent a poncy, profoundly pretentious idea since there's an awful lot of evidence to support this characterization. But it is the fundamental business of biopics to transcend the most superficial depiction of their subjects, because otherwise es would have ever got any sort of theatsurely won't do his career any favours to be found hamming it up wincingly, playing a public figure all too large for life to trán can muster up any emotional integ might not be rolling in his grave. V

STARRING JAVIER BELTRÅN, ROBERT PATTER

DVD >> SUGAR

Not so sweet

David

Sugar's story of an immigrant baseball player is far from a rags-to-riches cliché

Maybe the simplest way to understand the small but distinguished oeuvre of : Anna Boden and Ryan Fleck is to

see their films as tweaks on American cinematic clichés, complications on simple tional ethos. Half-Nelson the very familiar story of an idealistic young teacher reaching out to help an innercity youth; unfamiliarly, the teacher

had his own problems and faults to overcome, and his actions seemed to be as much about finding his own redemption as they were about helping a troubled youth

In that sense, then, Sugar is most readily understood as the sports story strained through reality, the tale of a scrappy underdog who fights against long odds and fails, the 999 999-out-ofa-million shot (something Fleck points out a few times in the special features on the just-released DVD). Sugar follows its eponymous character, Dominican pitcher Miguel "Sugar" Santos (neophyte Al-

genis Perez Soto), from his days at an American-run baseball camp to his try-out at spring training to a brief, semi-illustrious stint with a small-town America Alevel team to his disillusionment with the game and settling into immigrant life in New York. We see

him go from arrogant young would-be star-he promises his girlfriend that, after he gets rich and famous in America, he'll drive a car across the ocean to come back for her, one impossible dream following another—to disillusioned outsider in the space of about a year, a far cry from the usual rags-to-riches arch.

That is, of course, not all there is to Fleck and Boden's talents. Along the way, we'll get subtle commentary on any number of corollary aspects of Sugar's life.

Here's an examination of American cultural imperialism, Sugar not just making his living at a baseball camp—the play-City logo, and their English lessons are a mix of baseball terminology and subservient humility-but his family clamouring to watch American Idol. There's a subtle comparison of restrictive and robust religion, Sugar's sincere but more flexible Latino Catholicism—he clutches salsa with a corn-fed blonde at the bar afterwards-bumping up uncomfortably with the equally sincere but far more sedate heartland Christianity of his lowan host family. Here's the isolation of the inability to order anything but French toast at a greasy spoon as alienating and depressing as the fans who lambaste after every poor performance, or the opposing player who tells him to go back to

Puerto Rico after Sugar beans him.

But then, the most admirable quality of all that is how Fleck and Boden never let the film devolve into some treacly moexercise, its characters all argument and no flesh. They are spiritual disciples of the Ernest Hemingway maxim that holds if you make things as true as possible, the wider meanings and themes will take care of themselves. Sugar's failed attempt to bed the granddaughter of his to connect with somebody, mentally as punishing blow for a man who feels lost

To that end, much can be said at Perez

Soto, found at one of the camps Fleck and Boden document (his audition tape curiously charming, is another of the special features here). So much of the film just silently follows him, and he's never anything less than utterly com pelling, fully realized both as a brash and impetuous young man and as a joy ful and compassionately sensitive human being. Perhaps his best scene is one that only Spanish-speakers will actually understand, but that his performance allows anyone to understand; he sits on a porch bench, telling the story of how he got his scar to the young girl he'll shortly try to seduce. As he relates his story in his native Spanish, we see the yearn ing for connection on his face, the casual ease of chatting up a woman wash over him and finally the return of disappoint ment as the realization that he's still not truly being understood returns. It's a perfect microcosm of what amounts to an utterly stunning film. V

Hail to the kings

The Edmonton Film Society's fall program showcases cool guys and girls from eras long gone

an ideal film to lead off its fall promean that To Have and Have Not is all that great a film. What it is, though, try of its leads, Humphrey Bogart and Lauren Bacall (it was their first film together-her first ever-and you can sec how they ended up together): then as now, cool guys (and girls) can make

Based loosely on the novel by Erhimself reportedly thought it was his worst novel, which didn't prevent it from getting three separate film adaptations). Very consciously made to resemble Casablanca, it features Bogey as a gruff ship's captain content taking tourists on fishing trips, unconcerned with, though not unaware



resisters onto the island, necessitating his own departure.

Most of this is window dressing, however, for the blossoming relationship between Bacall and Bogey, and thank heavens for it. Bacall's part was evidently upgraded once the chemistry between the two be-'came apparent, and their scenes together encompass most of To Have and Have Not's charms. The dialogue is that kind of pseudo-sexual subterfuge mastered by old Hollywood writers-this script was penned by William Faulkner(!) and Jules Furthman (The Big Sleep, Rio Bravol-and actors alike: his is the film with Bacall's now-infamous "You know how

to whistle, don't ya?" line, which is made all the better by Bogart's reac tion, a smile equal parts knowing and dumbfounded. That's one of maybe a half-dozen sharp exchanges, and comes at the end of a coy bickering sequence that's one of the sharpest outside romantic comedies.

The film deflates considerably when it's time to get away from all that, however, thanks in no small part to some less-welcome old Hollywood tropes: just because there aren't explosions and everyone's dressed in a suit doesn't make films like this any more substantive than today's studio filler. Walter Brennan is just painful as the hammy, drunken comic relief, and the film gives copious amounts of screen time to Bacall and Hoagy Carmichael's lounge act, which is pleasant enough, I suppose, but serves no other purpose than to showcase the both of them.

That said, "Kings of Cool," rounded out by Steve McQueen, Robert Mitchum and Paul Newman, will get quite a bit better, with films that manage to integrate star power into a sharply crafted story. Probably the best example is The Sting, George Roy Hill's Oscar-winning caper flick starring Paul Newman and Robert Redford. Trading heavily off the chemistry they developed in Butch Cassidy and the Sundance Kid, it follows a pair of grifters attempting to pull one over on a big-time Chicago mobster. Hill was wise to cast Newman and Redford as characters who rely on charm to get by, and it has the built-in arch and suspense of a scam; the result is something akin to Ocean's 11 (the remake) set to ragtime, the effortless screen presence of the cast only enhancing the visceral thrill of ...

pulling the wool over the mark's eyes. Also worth checking out are the two McQueen vehicles, Bullitt and The Great Escape. The former is a kind of proto-action film mostly notable for its infamous chase scene through the streets of San Francisco that actually holds up pretty well-something like The French Connection, in that regard-and the latter is, of course. arguably his definitive role. Like The Sting, it's an impressive marriage of actor's persona with a well-puttogether story, and represents the upper limit of working cool into an interesting film. W

PART OF THE EFS FALL PROGRAM, KINGS OF COOL

FOREIGN DRAMA // KATYN

Prisoners of war

The moral and political decisions surrounding Katyn's brutal tragedy create nail-biting intensity

ORWINAN AUSTI

n leading up to a brutal enactment of the 1940 massacre at the Katyn forest, an intertwined series of related events observe the nature of past. The Soviets' responsibility for the tragedy—the slaughter of Polish witnesses would struggle with pieces of evidence that surfaced upon the return of letters and personal belongings of the victims to their surviving families. Prolific director Andrzej Wajda portrays the domestic testi Mortem, as a series of failed efforts to discover freedom in the expression

Anna (Maja Ostaszewska), wife of Polish military officer Andrzej, hears of her husband's arrest and immediaway from the camp, she pleads as he adheres to his militaristic pledge (to which she argues takes lesser pre-cedence than the vows of their marmagej. Then, Anna's professor father-



in-law, forced to attend the lecture of a SS officer, is also arrested along orders. These events kick off a closely their wives and children, where much of the emotional intensity relies upon

the moral and political decisions that

As the story continues, another officer Jerzy (Andrzej Chyra) escapes death at Katyn, despite the inclusion of his name in a list read after the

to Jerzy's adherence to the Soviet's blaming of Katyn on the Germans, even as resistance to the false verdict and accusatory response forces him to question if life is truly lived while such a lie, and he decides his own

fate. The last third of the film sees the Polish government attempt to pull the country from ruin after the Soviet invasion, all the while silencing those who seek to come forward about Katyn.

Wajda, who won his first Cannes 2000 lifetime achievement Oscar (and a Best Foreign Language Film nomination for Katyn in 2008), plays captivating us into the epic of its narrative. The director's own mother fate to the characters of Mulaczyk's novel, inspiring the film's powerful reality. While he abstains from Reader and the noirish campiness of Paul Verhoeven's Black Book, Wajda into which the stylish mise-en-scene and nail-biting plot of Katyn become subtly integrated. W







ilm Capsules

Opening at the Princess

Séraphine

Naïve art is a loaded term, one that can make interesting work, which is where the ral pieces after completing her day job, she

make for a film pretty rife with big themes, but Martin Provost's Séraphine prefers

GARNEAU

theatre

the more typical, straight-ahead life-recap to really using de Senlis as a window into some deeper questions: occasionally some deeper messages are hinted at—her patron, German art collector Wilhelm Uhde, makes an offhanded remark about disliking the term "naïve art"-but by and large this is a point-to-point retelling of her life just before her discovery to her eventual down-

He's not afraid of quiet, and cinematog rapher Laurent Brunet's camera is fond of observing de Senlis from wide angles, the atmosphere indicative of her isolated status within both the art and regular worlds. More credit should probably go to Yolande Moreau, however, who brings a muted grace to a role that could easily devolve into acting on parade. Though there is always a curious passion behind her eyes, her transformation from put-upon and devalued housekeeper to burgeoning art star is genuinely transformational, the former's sunken world-weariness matched by the latter's childlike joy. Likewise, her slow slip into madness feels thoroughly grounded, her lashing out and ranting the honest response of a person who was never quite cut out for dealing with the world watching it slowly crumble around her. It would be nice if they pushed that towards a grander end, but there's no denying the

DAVIO BERRY

Now playing

All About Steve

who devises everyone's favourite chalthan the latest position outlined in the sex

film (6 letters) that sent me through for tance That This is A 2-Star Movie: 1) Fee ing awkward for the lead character . Feeling embarrassed for the actor player the lead character. 3) Feeling some ration for the movie's all-out, gawky con mitment to awkward comedy. 4) Feel some annoyance at the usual rom schmaltz-injections—cheesy music war ing speechifying, crap about self-love

dra Bullock, playing Mary Horowitz crossword puzzle-maker (14) who fall in romantic feeling (4) with Steve (Brad parents set her up with on a blind date.
There's something about Mary, alright.

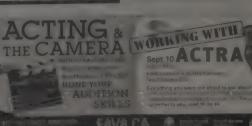
away in anyone's company, but when she well, a whore with wit, Joking away are shooting off trivia and thesourus words (8) while stripping off Steve in the ball of his truck for some hot down-an. across puzzle-solving action-noticryptic about Mary's designs here

Steve's scared off by this behaviour tury character around. But then the film starts to indulge its inner weird child Mary pretty much stalks Steve, and their cliché. And tragedies, especially falling into an abandoned coal shaft, are mine. for their strange, uncomfortable slap stick quality. Turns out that watching fall into a deep hole (3) is pretty damn

funny, even in slo-mo.
On the one hand, Mary is irritating, even unlikeable. On the other hand, Mary is irritating, even unlikeable, and that's kind of daring for a romantic comedy. Besides attention (6, 3, 4) as Hartman Hughes leather-tanned, cocky TV reporter who totally at ease with his sleaze.

All About Steve does have a lot of dear spots, though. Laughs at strangenes and affectionate humour about geel are tough to completely pull off, and 6 Squalls' apple-sculptor doesn't quite " it, nor does Katy Mixon's helium-cheer the country-in a Gremlin, no lessdefies geography, and the use of dea children in the climax feels a little chear (6). The direction is pretty boring (2-3) and the Authorized Rom-Com Diction ary, Volume 20: Sentiment to Sound track, gets consulted a lot. Ultimately ty and the movie doesn't offer a totally

(Answers: comedy; cruciverbalist; love



sayms, pit, steals the show; tawdry;

BRIAN GIBSON

... the creators of the equally rabid ank enes, Gomer depicts a near future a control an apparently unlimited supply no or less The Running Man reworked

the 21st century, with digs at video es and Internet culture replacing the ... The Running Man, It's a mostly fun and of dumb action and cutting-if-over-

And it's a satire with plenty of mateal to work with, slamming a world where detached sexuality and violence is being increasingly capitalized as a form of entertainment, where people are atrophied by to live vicariously through elaborate roleplaying scenarios. Teenage kids direct peoment from the safety of their living rooms, without considering the implications behind what they're doing, and disgusting, Sim-like games. The cultural lampooning is almost overbearingly obtuse, but violent video games aren't subtle subject matter

It also could have been the source of escapism, but the most disappointing aspect of Gamer is that the action sequences is seizure-inducing, the settings are ugly, and it's all just generally displeasurable is killing who at any given point, and this incoherence eliminates any amount of tension that the audience should be feeling for the hero. There are also erratic shifts in tone that make the product feel unpolesperately attempts to regain custody their daughter, can't be taken seriously the context of the hyperbolic cartoon utler also tries to hard to inject emotional

* necessarily a bad performance, but each over with the overall experience. other hand Michael C Hall (of Dex-

t satert a ring moments are its most 1 more cohesive film if they had

OBY CIVIERO

FILM WEEKLY

CHABA THEATRE-JASPER

6094 Comminght Dr., Imper, 780.852.4749
RHOUS BASTERDS (LEA, gory violence)

BANDSLAM (PG)

DISTRICT 9 (14A, brutal violence, gory scenes, coars

CINEMA CITY MOVIES 12

KISSAN (HINDI W/E.S.T.) (STC)

BANDSLAM (PG)

ALIENS IN THE ATTIC (PG)

FUNNY PEOPLE (14A, crude coarse language, sexual con-tent, not recommended for children) Daily 1:05, 4:05, 6:55, 9:55

ORPHAN (18A) Pri-Sat 9125, 12210; Sun-Thu 9125

I LOVE YOU, BETH COOPER (LAA, crude sexual

PUBLIC ENEMIES (14A, violence)

MY SISTER'S KEEPER (upA, mature theme)

TRANSFORMERS: REVENGE OF THE FALLEN (PG, via lence, crude content, not recommended for young children)
Pri-Sat 125, 425, 630, 735, 945, 1045; Sun-Thu 215, 425, 630,

THE HANGOVER (18A, crude content, nudity, language

UP (G) Fn-Sat 1:30, 4:30, 7:05, 9:30, 11:50; Sun-Thu 1:30, 4:30, 7:05,

NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSO-

STAR TREK (PG, violence)
Pri-Sat 1120, 4115, 7100, 9150, 12120; Sun-Thu 1120, 4115,

14231-137th Avenue, 780.732-2236

WHITEOUT (14A, gory scenes, nudity, not recon

SORORITY ROW (18A, gory violence, language may offend)
Daily 12:50, 3:00, 5:20, 8:00, 10:20

TYLER PERRY'S I CAN DO BAD ALL BY MYSELF (PG. mature subject matter)
Pri-Tue, Thu 210, 510, 750, 10:25; Wed 1:00, 510, 750, 10:25

9 (PG, frightening scenes, not recommended for young children)
Fri-Tue, Thu 1:15, 3:15, 5:15, 7:15, 9:15; Wed 1:00, 3:15,

ALL ABOUT STEVE (PG, coarse language)
No passes Fri-Tue 1130, 4110, 7105, 10115; Wed-Thu 1130, 4110, 7105, 10115 GAMER (18A, brutal violence, nudity, language may offend)

EXTRACT (14A, crude coarse language, substance abuse)
Daily 12145, 370, 6140, 9120 THE FINAL DESTINATION 3D (18A, gory violence)

INGLOURIOUS BASTERDS (18A, gory violence) DISTRICT 9 (14A, gory scenes, brutal violence, coarse

THE TIME TRAVELER'S WIFE (PG, nudity, mature subject

G.L. JOE: THE RISE OF COBRA (14A)

THE UGLY TRUTH (14A, language may offend, sexual

CHICHALE CODEDA SONTH

WHITEOUT (14A, gory scenes, mudity, not re

Pri-Wed 120, 420, 725, 1025 Thu 420, 725, 1025 Star and Strollers Screening: Thu 100

SORORITY ROW (18A, gory violence, language may offend) Pri, Sun-Thu 135, 445, 750, 10:30; Sat 1250, 445, 750, 10:30 9 (PG, frightening scenes, not recommended for young

ALL ABOUT STEVE (PG. coarse langu

GAMER (18A, brutal violence, muchty, language may offend)

EXTRACT (14/1, crude coarse language, substa

THE FINAL DESTINATION 3D (18A, gozy violence) APNI BOLI APNA DES (PUNIABI W.E.S.T.) (G)

INGLOURIOUS BASTEROS (18A, gory violence) Daily 2000, 6:30, 20:00

DISTRICT 9 (u.A. gory scenes, brutal violence, coarse

THE TIME TRAVELER'S WIFE (PG. nudity)

GL JOE: THE RISE OF COBRA (14A)

JULIE & JULIA (PG, coarse language) Daily 1:05, 4:00, 6:50, 9:50 THE UGLY TRUTH (14A, language may offend, sexual

content) Pri, Sun-Thu 12:50, 3:45, 7:20, 10:00; Sat 3:45, 7:20, 10:00 HARRY POTTER AND THE HALF-BLOOD PRINCE (P.G.

ICE AGE: DAWN OF THE DINOSAURS (G) LAST NIGHT OF THE PROMS (STC)

WWE BREAKING POINT (Classification not available)

CITY CENTRE 9 10200-102 Ave, 780 A21 7020 WHITEOUT (14A, gory scenes, nudity, not recommended

No passes, Stadium seating, Dolby Stereo Digital Fn-Sun, Tue-Thu 2215, 245, 515, 745, 1015; Mon 2215, 245, 745, 1015 THE FINAL DESTINATION 3D (18A, gory violence)
Digital 3d, Stadium seating Pri-Sun, Wed-Thu 1210, 2130
445, 7:00, 915; Mon-Tue 1210, 2130, 445, 7:10, 9:30

INGLOURIOUS BASTERDS (18A, gory violence) Dolby Stereo Digital Daily 3:00, 6:20, 20:00 JULIE & JULIA (PG, coarse language)
Stadium seating, Dolby Stereo Digital Daily 12:50, 3:45.

EXTRACT (14A, crude coarse language, substance abuse) Stadnum seating, DTS Digital Fn-Sun, Tue-Thu 12240, 3:10, 540, 8:10, 10:40; Mon 12:40, 3:10, 10:40

GAMER (18A, brutal violence, nudity, language may offend) Stadium seating, DTS Digital Daily 22790, 315, 545, 8115, 1045 DISTRICT 9 (14A, gory scenes, brutal violence, coarse

language) Stadium seating, Dolby Stereo Digital Daily 12:45, 4:00,

Stadium seating, DTS Digital Daily 12:00, 2:15, 4:30, 6:45, 9:00 ALL ABOUT STEVE (PG, coarse language)
Stadium seating, DTS Digital Fn-Mon, Wed-Thu 1200, 250, 520, 750, 10120 The 1200, 250, 10120

CLAREVIEW 10

G.L.JOE: THE RISE OF COBRA (14A) Digital Presentation Fri, Mon-Thu 350, 640; Sat-Sun 1250

DISTRICT 9 (14A, gory scenes, brutal violence, coarse

language) Fri, Mon-Thu 3:45, 6:45, 9:30; Sat-Sun 12:40, 3:45, 6:45, 9:30 INGLOURIOUS BASTERDS (18A, gory violence) Fn, Mon-Thu 4:25, 8:00; Sat-Sun 1:00, 4:25, 8:00

THE TIME TRAVELER'S WIFE (PG, nudity, mature st.

THE FINAL DESTINATION 3D (18A, gory violence)
Digital 3d Pn, Mon-Thu 500, 730, 1000; Sat-Sun 200, 500

EXTRACT (14A, crude coarse language, substance abuse) Pn, Mon-Thu 4.20, 6155, 9120; Sal-Sun 1.20, 4120, 6155, 9.20

ALL ABOUT STEVE (PG, coarse language)
Fr. Mon-Thu 410, 710, 940, Sat-Sun 110, 410, 710, 940 GAMER (18A, brutal violence, mudity, language may offend) Fn, Mon-Thu 4:50, 7:40, 9:50, Sat-Sun 1:50, 4:50, 7:40, 9:50

WHITEOUT (14A, gory scenes, nudity, not recommend-ed for young children)

SORORITY ROW (1804, gory violence, language may off

DUGGAN CINEMA - CAMROSE

DISTRICT 9 (14A, brutal violence, gory scenes, course

SORORITY ROW (18A, gory violence, language may offend)

SHORTS (G)
Sat, Sun, Tue 2000; Mornes for Mommies: Thu, Sept 17: 2000

INGLOURIOUS BASTERDS (18A, gory violence Daily 7:30; Sat, Sun, Tue, Thu 144

EDMONTOWING A STATETY

GALAXY - SHERWOOD PARK

WHITEOUT (LA gory scenes, nudity, not

for children)
Pri 4:30, 7:30, 10:20; Sat-Sun 1:30, 4:30, 7:30, 10:20; Mon.
Wed-Thu 7:30, 10:20

SORORITY ROW (18A, gory violence, language may offend) Pn 4:50, 7:40, 10:30; Srt-Sun 1230, 4:50, 7:40, 10:10; Mon. Wed-Thu 7:40, 10:30

9 (PG, frightening scenes, not recommended for young

Pri 4:40, 7:10, 9:30; Sat-Sun 12:30, 2:30, 4:40, 7:10, 9:30; Mon. Wed-Thu 7:10, 9:30

ALL ABOUT STEVE (PG, coarse language)
No passes Pn 3:50, 6:50, 90,00, No Passes Sat-Sun 21:0, 3:50, 6:50, 90,00; No passes Mon 6:50, 90,00; Wed-Thu 6:50, 90,0

GAMER (18A, bratal violence, nudity, language may offend)
Ph 4:10, 7:15, 10:00; Sat-Sun 1:45, 4:20, 7:15, 10:00; Mon,
Wed-Thu 7:15, 10:00

HNGLOURIOUS BASTEROS (18A, gory violence)
Pn, Mon, Wed-Thu 7:00, 10:10; Sat-Sun 2:00, 7:00, 10:10

DISTRICT 9 (14A, gory scenes, brutal violence, coarse

language) Pri 340, 7:20, 10:15 Sat-Sun 12:50, 3:40, 7:20, 10:15 Mon Wed;Thu 7:20, 10:15

G.I. JOE: THE RISE OF COBRA (14A)
Pri-Sun 3:30, 6:40, 9:50; Mon, Wed-Thu 6:40, 9:50

JULIE & JULIA (PG, coarse language) Pn 3:45, 6:30, 9:20; Sat-Sun 12:35, 3:45, 6:30, 9:20

GRANDIN THEATRE Grandin Mall, Sir Winston Churchill Ave, St. Albert

Date of issue only: Thu, Sept 10

SHORTS (G)

SHORTS (G)

THE TIME TRAVELER'S WIFE (PG, nudity, mature subject

THE FINAL DESTINATION (18A, gory violence)
Date of issue only: Thu, Sept 10: 1210, 2250, 4230, 6135, 7255, 9240

HARRY POTTER AND THE HALE RUGOD PRINCE (IN)

HALLOWEEN II (18A, brutal violence, gory scenes)
Date of issue only: Thu, Sept 10: 1.05, 3:05, 5:05, 7:05, 9:24

GAMER (18A, brutal violence, nudity, language may offer Date of issue only: Thu, Sept 10: 1230 3,20 520 7:20 9:25

GAMER (18A, brital violence, nudity, language may offend)
Daily 6.55, 9:20; S22, Sun 12:55, 3:20

SORORITY ROW (18A, gory violence, language may offend)
Daily 7.05, 935; Sat-Sun 105, 335

9828-101A Ave, Otadel Theatre, 780 A25-9212

KEL SILL VOL 18 2 (18A, gory violene))
Sun 2000; part of the series Plims of Quentin Tarantino

FAVA FRESHWORKS: PUSHING BORDERS (STC)
Thu 7:00; Q&A with filmmakers after the screening, \$6
(FAVA members)

130 Century Crossing, Spruce Greve, 780.972.2222; Se Spruce Grove, Stony Plain; Perkland County

WHITEOUT (14A, gory scenes, nudity, not recommended for young children)
Daily 7:05, 9:10; Sat, Sun, Tue 1:05, 3:10

SORORITY ROW (18A, gory violence, language may

HALLOWEEN IF (18A. brutal violence, gory scenes)

INGLOURIOUS BASTERDS (18A, gory violence)
Date of issue only, Thu, Sept 10: 1145, 505, 7:55

LEDUC CINEMAS

JULIE & JULIA (PG, coarse language) Daily 7:00, 9:25; Sat-Sun 1:00, 3:25

SHORTS (G)
Daily 7:00, Sat-Sun

TULPAN (STC)

METRO CINEMA

LITTLE ASHES (18A) Pn, Sat, Sun, Mon 7:00; Mon 9:00

PARKLAND CINEMA 7

TO HAVE AND HAVE NOT (PG)

ORPHAN (18A)

WHITEOUT (LAA, gory scenes, studity, not recomm

THE TIME TRAVELERS Wife (PG, mudity, mature subject matter)
Daily 7:00; Sat, Sun, Tue 2:00, 3:20; Movies For Mom:

Oathy 7:10, 9:30, Sat, Summ Tue 1:10, 3:30 THE FINAL DESTINATION (18A, gory violence

INGLORIOUS BASTERDS (18A, gory violence)
Daily 7130; Sat-Sun, The 1130 GIJOE THE RISE OF COBRA (14A)

DISTRICT 9 (14A, gory violence, brutal violence, coarse language)
Daily 6:45, 9:00; Sat-Sun, Tue 12:45, 3:00

SHORTS (G)
Daily 6:50; Sat-Sun, The 12:50, 3:15

GARNEAU

MITTER COMMISS, THREE SETSEES TAKING WOODSTOCK (14A, coarse language, nudity,

PRINCESS

10337-82 Ave. 780.A33.0721

ADAM (PG, coarse language) Daily 9:00; Sat, Sun 325

IS ANYBODY THERE (PG, coarse language, mature theme)

SERAPHINE (PG)

VALENTINO THE LAST EMPEROR (PG, nudity)

SCOTIABBINE THEATRE WEM WEM, 8882-170 St. 780,444,2400

WHITEOUT (14A, gory scenes, nudity, not recommended

SORORITY ROW (18A, gory violence, language may

chudren)
Pn-Tue, Thu 12.40, 2:50, 4:50, 7:20, 9:40; Wed 2:50, 4:50, 7:20, 9:40; Star and Strollers Screening; Wed 1:00 ALL ABOUT STEVE (PG, coarse language)
No passes Fn-Tue 1120, 4,10, 6,50, 9,30; Wed 4110, 6,50, 9,30; Thu 1120, 4110, 6,50, 9,30; Star and Strollers Screening

GAMER (18A, brutal violence, nudity, language may offend

THE FINAL DESTINATION 3D (18A, gory violence)

INGLOURIOUS BASTERDS (18A, gory violence)

DISTRICT 9 (14A, gory scenes, brutal violence,

THE TIME TRAVELER'S WIFE (PG. nudity, mature subsect

G J. JOE. THE RISE OF COBRA (14A)

HARRY POTTER AND THE HALF-BLOOD PRINCE (PG violence, frightening scenes) Daily 2245, 4245, 8.15

THE UGLY TRUTH (14A, language may offend, sexual

cometry Fri, Sun-Thu 1 40, 4:30, 7 30, 9:50, Sat 4:30, 7:30, 9:50 ELECTRONICS OF TOTAL SECTION

LAST NIGHT OF THE PROMS (STC) Sat 12-10

WWE BREAKING POINT (Classification not available

WESTMOUNT CENTRE

INGLOURIOUS BASTEROS (18A, gory violence)
Dolby Stereo Digital Fin 6 30, 9 50; Sat-Sun 320, 6:30, 9:50;
Mon Thu 5:00, 8:25

DISTRICT 9 (14A, gory scenes, brutal violence, or

GAMER (18A, brutal violence, mudity, language may offend ITTS Digital Fn 7:10, 9:30, Sat-Sun 12:55, 3:20, 7:10, 9:30; Mon-Thu 5:30, 8:35

(ULIE & JULIA (PG. coarse language)
DTS Digital Fri 6:45, 9:40; Sat-Sun 12:45, 3:45, 6:45, 9:40;
Mon Thu 5:10, 8:00

WIETES KIMTH CINEMAS

GAMER (18A, brutal violence, nudi Daily 6.55, 9:20, Sat-Sun 12:55, 3:20

SORORITY ROW-18A, gory violence, language may

THE FINAL DESTINATION (18A, gory violence Daily 710, 9215 Ser-Sun 220, 525 HARLES WAY

MUSIC

INSIDE // WUSING

Dustin Bentall The Joe

Scott Cook

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VueTube

Devilsplender performs live in Vue

PREVUE // PAUL DI'ANNO

Running free

Iron Maiden's ex invades Edmonton

PERSON MALIEUM

of Iron Maiden today, but it was Paul Di'Anno who owned the mic for the band's first two albums—that would be the self-titled debut and Killers, both of which feature songs that are still mainstays in Maiden shows to this day. After a relatively brief four years in the band, though, Di'Anno departed and went it alone,

shows to this day. After a relatively brief four years in the band, though, Di'Anno departed and went it alone, first putting together Battlezone and then Killers, and ultimately going it alone, using unsuing musicians from around the globe whenever he took to the road—which has been most of the time, really. Di'Anno spoke with Vue Weekly as he was preparing to board a

VUE WEEKLY: When you start out playing music as a kid, everyone around you is doing the same thing, but there comes a time when some people just fade away and stop playing for whatever reason, while others record right by.

plane for a Canadian tour.

PAUL D'IANNO: Yeah, it's in the blood I guess. You hear the cheesy old chestnut, "It's the greatest drug in the world," and for me it probably it is. It's not about money or anything anymore—I've been there, done that one—it's really about genuinely just loving to go and play.

WW: Who's playing with you on this tour?

PD: You know what? I can't tell you.
See, for me to keep ticket prices down
and everything, we use different bands
in different countries so we don't have
to charge a fortune. We've got about
36 [bands that I use]. These guys from
Calgary, I don't even know the name of
the band yet—I'm going into rehearsal
with them and we'll take it from there.
They're all rehearsed up and it's like,
"Surprise me." Sometimes that can fall
flat on its face, but normally it's quite exciting getting to play with different musicians you haven't played with before
You get surprised, sometimes you get
very shocked—sometimes they're awful. I mean if they're awful, I'm fucked.

VW: There are a lot of videos of you with various bands up on YouTube, and the one thing that's consistent throughout is that you're giving your

PD: Well, if you're gonna do the job, you might as well do it all the way. It's not worth holding back. I've never done that in my life—even in rehearsals I sing just as hard as I will when I'm on stage. The thing is, every day there's something that will piss you off and it doesn't matter who you are.



IVE AFTER MAIDEN >> Wrathchild Paul Di'Anno is pressing a Calgary band into ervice on his upcoming tour // Supplud

Something's really going to get you off through the day, so I just channel all that and instead of punching somebody out or shouting at someone, I do it on stage, I get rid of it and it's like therapy.

VW: There's one video out there with you singing in a group called Rockfellas and you're playing "Message in a Bottle."

PD: I like the Police. Rockfellas is a project we all put together last year and it's with some of the top musicians in Brazil: the bass player from one of Brazil's biggest bands of all time, Raimundos, and the guitarist from Charlie Brown Jr. and me and Jean Dolabella from Sepultura, and we did it for fun. It was a fun project and we didn't play that many shows, but it was pretty awesome and we might do it again—we're not sure yet,

out we're thinking about doing punk

www. Do you have to a lat of stuff of home that might surprise people?

PD: Bossa nova music. My girlfriend's a bossa nova singer. I love samba. I listen to classical music and stuff as well, and some stuff like Cat Stevens, but it's mostly punk with me—it always has heen

VW: With your own music, 2006's The

Nomad first of all and released in 2000, and it was released in Europe as The Living Dead because we'd shot a video for the thing. And when Megadeth was breaking up—apparently—the record company asked us if we'd do a tribute to them like a non-sone tribute, and so we

did "Symphony of Destruction" and we liked it and Dave [Mustaine] liked it so we said, "OK, fuck it, let's put it on the album as an extra bonus track for the re-release in Europe."

I don't even know how well we did over there, I have no idea. All I was happy about was when we recorded the album I did all of my vocals for all the tracks twice in two days from six o'clock until I2 o'clock and I'm like, "Yeah, that was good." I was really happy with that—I went home with my kids and went back in about It wo weeks to mix it.

VW: Do you like to record quickly like that?

PD: I fucking hate recording. Oh, God, how the hell can you get out what I've written, whether it's angry or whatever, surrounded by four walls, no audience or anything? I find it really difficult to drag it out of me, so I just get myself all spoked up and pissed off and get into the studio, I go storming in there and, as i said, when we did Nomad I did the first track at six and finished the whole album by 12—that's every track plus the backing vocals, and I did it again the next day and said, "Ah, fuck it, that's enough. If you can't get anything off of that then leave it."

VW: When you have to get yourself into a certain space like that, it would be difficult to go into a studio for two months and stay there.

PD: Oh, half of these bands do this That's what gets me down. It's not about the money. Some bands that go in there, the singer will come in and sing two lines or four words. Oh, God, I'd probably be in jail for murder because I'd shoot the producer for taking too much fucking time. I'd be going nuts, I couldn't deal with that. You must lose all the feel, all the energy must go. I understand that musicians might have to take a bit more time, but I don't play any of the instruments on the albums—I write the songs but I don't actually play them in the studio—I just do the singing part of it and I couldn't do that man. I'd be going nuts.

the momentum, if one the that it captures the emotion of the moment.

Do: Oh, yeah, I'm not supposed to be some opera singer reaching all them perfect notes. You have a go and if you hit or get it around that mark it should be enough.

VW. Are vou, working, on anything

POT the indifference where we have been experienced but we got in a bit of an argument with the record company and we told them to record the but all the state of the state o

and a friend of mme where I am ngl, the minute in Salisbury down in South west England, has just handed me a pieces of music so I'm going to go assemble I when I have a bit of time and see what can come up with for that.

VW: You've been solo for far longer than you were with Iron Maiden, but those first two albums have stood the test at time and are a pretty solid foundation to be standing on.

PD: Oh, yeah. I think this year or next year is the anniversary of the first album and it doesn't seem that anyone's gonna be doing anything to celebrate a which is a bit of a shame, really. I don't really want to do that much, but then again, you look at it in another light and some of the Maiden fans of them first two albums, some of the younge ones haven't seen me doing the songton they've only heard my versions of some of the Maiden stuff we put into the set which is a hell of a lot heave and faster than the originals, so juccould be interesting.

The Maiden songs I put in my set I keep saying never again, never again, and then when you get onstage and you see how much they're loving it then it's like, "Oh, shit, I'm never going to get rid of these songs, they're going to have to stay forever." But then again, I shouldn't knock it because they we gave in me a fantastic career You shouldn't bite the hand that feeds you

vw: Since Maiden, you've had a few bands of your own.

Don't your way to the control of the

WW Do you set time aside their

PD: Yeah. I'll have some ideas. As I say! got these I 6 tracks here and it's just have it all out. On a day off I'll have a listen what he's done and if I like it I'll mark that one off as a keeper and once that's done have a listen was these.

TUE SEP 15 (9 PM)

AUL DI'ANNO

TARLITE ROOM \$20

The spice of life

Metalcore band engages a wider variety on latest album

BRYAN BIRTLES

After more than 10 years and four metal band Killswitch Engage to not fall into the trap of repeating itself, of recreating an easy formula and banging out songs the way a factory worker works an assembly line. To that end, the group knew it needed to make a change to the way it had always made albums; guitarist Adam Dutkiewicz had long been the band's principle producer, but for the newest record it was time to shake things up.

"Adam was definitely closely involved with the album but we ended up using Brendan O'Brien," explains vocalist Howard Jones, rattling off a list of rock or roll luminaries the producer has worked with which includes AC/DC, Bruce Springsteen and Rage Against the Machine, amongst others. "He was into what we do, and so Adam and I flew down to Atlanta to talk with him and he was a really cool, mellow guy—a lot of energy but still real mellow. We thought, Let's give this a shot. It was time for us to change things up a bit. Using a different producer was a big thing."

Changing up the responsibilities in the studio allowed the band to focus on different aspects of the songwriting, Jones



OFF THE RAILS >> Killswitch Engage hooked up with producer Brendan O'Brien and tried out some new approaches to recording for the band's 2009 self-titled release. //Succied

explains, and for him to personally try out a new approach to recording. "{O'Brien's| approach, it's a little dif-

"[O'Brien's] approach, it's a little different; Adam recording vocals, he can be—I mean, we have a lot of fun—but at times he can be a little heavy handed and harsh. Brendan just pushed me to go for it, try some different stuff—it was a more at ease atmosphere. But both things work so I really don't have a problem with that," he laughs. "It was really just a chance for us to focus on the songwriting and make stronger, more varied songs and I think that that's really the main difference when you listen to this album compared to the other ones—there's a larger variety in the songs." W

TUE, SEP 15 (6 PM)

KILLSWITCH ENGAGE

WITH IN FLAMES, PROTEST THE HERO









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WALLPAPER

SEPT 18 PAWN SHOP

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CUFF THE DUKE WITH GUESTS LEUS

SEPT 26 TWO HOURS TRAFFIC SPIRAL BEACH & THE DANKS

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MUSIC WEEKLY

THURSDAY

BLUE CHAIR CAFÉ

BLUES ON WHYTE THE

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

COAST TO CONSTINUE

DUSTER'S PUB Thursday open jam hosted by The Assassins of youth (blues/ rock); 9pm; no cover

DV8 Open mic Thursdays

TAVEN SZICIAS TILUE

REVERSEE THE PRESE Request Music Night with DJ Kenni Kux

MODIFIC CLERGING HALL Jam by Wild Rose Old Time Fiddlers

Cowbell Oklahoma, guests; 8pm

dueling piano show featuring the Red Piano Players; 8pm-1am

Live music every Thursday night between 7pm and 9pm

Bally Stre's Louising E Escapack Entertainment

Thursdays: DJs on 3 levels-Topwise Soundsystem spin Dub & Reggae in The

JAMMERSIPUB Thursday open jam; 7-12pm

LIVE WIRE BAR Open Stage Thursdays with Gary Thomas

NEW CITY The Varukers Skully and the Hypocrite The Intensives; no EPAPE DA SUNANCE CO.

LOUNGE Battle Snake: Renegade Cop

NEW CITY SUBURBS Bingo at 9:30pm followed by Electroshock Therapy and Plan B (electro, retro)

REALIZABLE ENDOYP IN VINE

SECURIO CUP-Varrenna

DESIGN COUNCY STOR

WILLIAM SALLAMA

Thurzday with org666 Dis

MOON TUJBETS

Salsaholic Thursdays: Dance lessons at 8pm; Salsa DJ to follow

ONE BUILD SCHOTH IS

to New: classic rock, R&B. urban and dance with DJ Mikee; 9pm-2am; no cove

Fil. To Y As China 5 Y S Punk Rock Bingo with DJ

FLUID LCUNGE

Top 40/dance with DJ

MAGUA SKÝ 1020

STOLLI'S Dancehall, hip hop with DJ Footnotes hosted by Elle Dirty and

AVENUE THEATRE THE ANIS CALETTERMINE

BERN HARTER STRAIGHT

BLUE CHAIR CAFÉ Rault

BLUE CHAIR CAFÉ

ENDAY

EDDIE SHORTS THE MARK Band

MOVEN ROCIAL

CLUB Driver or or or Neil Mar Dovid She.

RISH CLUB jam session

BLURS FOR WILTER

Catalyst (Carribean)

CASING VELLITA HEARS Sugar Rush (country rock)

CENTURY EASING Tuskfest: in honour of Wayne Tocheniuk featuring Winter Kill, All Star Jam, hosted by MC Party Hog: \$25 (adv)/\$30 (door)

COAST TO COAST Open

EARLY STATE STATES

JEKYLL AND HYDE

(PUB) Every Friday Headwind (classic pop rock); 9pm; no cover

IET NIGHTCLUB The

JULIAN'S Graham Lawrence (jazz piano 8pm

LEVA TAPPEN THE TELL

featuring the Guara Bat. The Raygun wheeps The Benders, Eve Het., The Razors, The Phanton

LOUNGE The Joe, Do Hoyer, Warrior Music

ONTHE BOOKS

180 DEGREES Sexy Enda

3/6 11 Albert 8/6 3/60 (Als/8/6) - BLUX FOOS 5 Continental line, 16/63, 51001) Flain 8/2, 80 (48-77) = BLUX CHAIR CAFÉ 6/04-7/6 Ave. 280-289-2861 - BLUES ON WHYTE 10/32-86 Ave. 7/80-439-3/80 - BOTS 16/41 - BLUE CHAIR CAFÉ 6/04-7/6 Ave. 280-289-2861 - BLUES ON WHYTE 10/32-86 Ave. 7/80-439-3/80 - BOTS 16/41 - BURDY Share 18/41 - BURDY Share 18/4

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RED PLANO BAR Hottest

ROUGE LOUNGE Solice RIVER CREE-LIVE Lounge

ROSE AND CROWN Lorer SPORTSWORLD Top 40 Request with a mix of Retro and Disco; 7-10 30pm

MAW CONFERENCE ENTRE Maroyn Manson 1. Transequin, 8pm, all Surya Sald Out

STONEHOUSE PUB Top TARLITE ROOM

Sen, With Hands

Ar Firese and Green

See opm, door), \$12 SUEDE LOUNGE DJ Nie-E Remixed every Friday

TEMPLE T.G.I Psydays;

WUNDERBAR Findays with the Pony Girls, DJ Avinder and DJ Toma; no cover CEMPLE Oh Snap, Surely emple Thursdays and his Style Wednesday's.

SATURDAY

ARTERY Sex in the City: Capital City Burlesque, The Secretaries; auction of

WILD WEST SALOON

X-WRECKS Mr. Lucky;

BANK HITRA LOUNGE

annected Findays: 91 / The tounce Nestor Delano, take Morrison SAR-B-BAR DJ James; no

BLACK DOG FREEHOUSE and Main Floor: Eclectic ons with Nevine-indie, soul, motown, new wave, electro; Underdog: senerted Fridays: Punk and Ska from the '60s' you and '80s with Fathead

BUDDY'S DJ Arrow Chaser CHROME LOUNGE

NCORE So Sweet

ESMERELDA'S Ezzies

EVEL 2 LOUNGE clectro with Groovy Cavy,

NEWEASTLE PUB Endays ...e. dance mix with DJ OUNGE CHANNE

VERTIME SOUTH RE

RED STAR Movin' on Up Findays' indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Wattson

STOLLI'S Top 40, R&B, house with People's DI

AVENUE THEATRE

Submerge the Sky, Stallord, Numbers, Cleanse Kill, Defeatist, Untold Story;

BLACK DOG FREEHOUSE

BLUE CHAIR CAFÉ Will

BLUES ON WHYTE

Whyte, Byron Myhre, Dale Ulan; Spm; \$15

Saturday Afternoon Jam; The Vindicators (evening)

BRIXX BAR Oh Snap: with Degree, Cobra Commander Battery, guests; 9pm; \$5

CARROT Open mic Saturdays; 7:30-10pm; free

CASINO EDMONTON

CASINO YELLOWHEAD

CITY MARKET Slowburn

Stripped Down, 9:30am-3pm

CROWN PUB Acoustic blues, roots and country open mic with special guest host Willie James,

guest nost wine james, 130pun (sign up), every Sat, 2-5pm, Acoustic Showcase III. (eaturing Doug Hoyer, Jake Lan, Amanda Mitchell, J.D.M.L., Jefferson Movold, 3 30pm, S., Saa (admission, burger and a beer)

EARLY STAGE SALOON

EDDIE SHORTS The Barry Mack Band

THE EMPRESS Colleen Brown; 4-6pm (early showl)

FOXX DEN Slowburn,

HAVEN SOCIAL CLUB Christina S, Thea Neuman

HILLTOP PUB Open stage/

HILLTOP PUB Open Stage/mic hosted by Sally's Krackers; 3pm

RON BOAR PUB Jazz in Wetaskiwin featuring jazz trios the 1st Saturday each month: this month. The Don Berner Trio, 9pm; \$10

NORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erik and

JAMMERS PUB Saturday open jam, 3-7:30pm; country/rock band 9pm-

JEFFREY'S Terry McDade's Harpe Jazz featuring Jeremiah McDade; \$15 JEKYLL AND HYDE PUB

JET NIGHTCLUB Backroom (back entrance): Hip hop JUBILEE AUDITORIUM

Beatlemania—the Beatles Experience; 8pm; \$59/\$29 (youth, 16 yrs and under) at TicketMaster

JULIAN'S Graham Lawrence (jazz piano); 8pm

L.B.'S PUB Molsons Saturday open stage every Saturday afternoon hosted by Gord Macdonald;

MORANGO'S TEK CAFÉ Saturday open stage: hosted by Dr. Oxide; 7-10pm

NEW CITY LIKWID LOUNGE Messiahiator, Haggatha, Bat'leth, Cashed O'BYRNE'S Live Band

180 DEGREES Dancehall

ON THE ROCKS Absolut Mardi Gras, Bad Judgement; 9pm ORLANDO'S 1 Me Next,

PAWN SHOP SONIC Presents Live On Site Anti-Club Saturdays (rock, Indie, punk, rock, dance, retro, rock), 8pm (door)

PAWN SHOP Anticlub Saturdays, Greater Than Giants (CD release), Audio Rocketry)

QUEEN ALEXANDRA HALL Edmonton Blues Society: Greg Martin (CD release party; 7:30pm (door), 8pm (music); \$20 (annual membership), or \$5 (monthly for guests)

RED PIANO BAR Hottest

RIVER CREE-LIVE Lounge

ROSE AND CROWN Loren SORRENTINOS-South

Summer Jazz Series: Marco Claveria Trio; 8pm; no cover STARLITE ROOM

Classified, Hilltop Hoods, guests; 8pm (door); \$20 at Ticketmaster, Blackbyrd, Foosh, Unionevents.com

STRATHCONA COMMUNITY LEAGUE COMMUNITY LEAGUE
Fete d'Ouseau Trent Buhler
and his Community Service
Hours, Paul James Coruts
and Cowls, Well Hung
Millionaires; 8pur; 81; at
Textures for Haur, Acoustic
Music Shop, Empress Ale
House, door, proceeds
to the Joe Burd Memonal
Foundation

Chateau Louis Barry Paetz (pop/rock); 8:30pm HERAN LOUNGE Line

WILD WEST SALOON Kory Wlos

Classical

CENTRE Keane, Lights, . Lindi Ortega; 7pm; \$39.50 at TicketMaster

AZUCAR PICANTE Every Sat: DJ Touch It, hosted by DJ Papi

BLACK DOG FREEHOUSE

BUDDY'S DJ Earth Shiver

'n' Quake; 8pm; no cove before 10pm

EMPIRE BALLROOM Rock, hip hop, house, mash up

ESMERALDA'S Super Parties Every Sat a different theme

FLUID LOUNGE Saturdays Gone Gold Mash-Up-with Harmen B and DJ Kwake

FUNKY BUDDHA-Whyte

Ave Top tracks, rock, retro with DJ Damian

GINGUR SKY Soulout Saturdays

HALO For Those Who

Know: house every Sat with DJ Junior Brown, Luke Morrison, Nestor Delano, Ari Rhodes

LEVEL 2 LOUNGE Sizzle

Saturday: DJ Groovy Cuvy and guests

Saturdays: Top 40, requests with DJ Shen

LOUNGE Punk Rawk Saturdays with Todd and Alex

Saturdays Suck with Greg Gory and BlueJay

Presents Live On Sitel Anti-Club Saturdays: rock, indie, punk, rock, dance, retro

PLANET INDIGO-Jasper

Ave Suggestive Saturdays: breaks electro house with Pl residents

RED STAR Saturdays indie rock, hip hop, and electro with DJ Hot Philly and

RENDEZVOUS Survival

SPORTSWORLD Inline and Roller Sking Disco: Top 40 Request with a mix of retro and disco; 1-4:30pm

STOLLI'S ON WHYTE

Top 40, R&B, house with People's DI

SUEDE LOUNGE The

Finest Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snap!: Every Saturday, Cobra Commander and guests

with Degree, Cobra Commander and Battery; 9pm (door): \$5 (door)

WUNDERBAR Featured DJ

Y AFTERHOURS Release

RESTAURANT last on the

BLUES ON WHYTE The

DEVANEY'S IRISH PUB

EDDIE SHORTS Sinday

EDMONTON EVENT

SUNDAY

BLUE PEAR

and 7-10:30pm

NEW CITY SUBURBS

PAWN SHOP SONIC

NEWCASTLE PUB

NEW CITY LIKWID

HAVEN SOCIAL CLUB Souhah Pyah Sundays hosted by Rhea March; 8pm; \$10 (door)/\$5 (student)/\$5 (restaurant/pub employees with pay stub)

J AND R BAR Open jam/ stage every Sunday hosted by Me Next and the Have-Nots; 3-7pm

JUSTLEE AUDITORIUM The Tragically Hip; 8pm

LOOP LOUNGE Jam hosted by JJ, Lenny B and the Cats, 4.30pm whenever

NEWCASTLE PUB Sunday acoustic open stage with Willy James and Crawdad:

NEW CITY Open Mic Sunday hosted by Ben Disaster; 9pm (sign-up);

NEW CITY LIKWID LOUNGE Evan Symons, The Mitts, Geister, Krang

O'BYRNE'S Open mic jam with Robb Angus (the Wheat Pool)

ON THE ROCKS Heather McKenzie Band, Bonafide; fundraiser For Dann Paquette; 8pm

ORLANDO'S 2 PUB Sundays Open Stage Jam hosted by The Vindicators (blues/rock); 3-8pm

PLEASANTVIEW
COMMUNITY HALL
Scott Cook and the Long
Weekends (CD release),
The Low Flying Planes, The
Dusty Roads Band; \$10
(door)

ROYAL COACH-Chateau Louis Petro Polujin (classical guitar), spm

SECOND CUP-Mountain Equipment Co-op Live music every Sun; 2-4pmSundays:

Classical

CONVOCATION HALL CONVOCATION HALL
Music At Convocation Hall:
An Evening Of Avant Garde
Music: William Street
(saxophone), Roger Admiral
(pano), 2pm, \$50 (adult)\$15
(securo)[\$50 (ctudent) at
the door (cash); advance at
the U of A Students' Umon
infolink Desks In Hub, Sub,
Cab, Etle

STANLEY A. MILNER LIBRARY THEATRE Mystic Fast Sufi Music with Kathak Dance; 3pm; \$18/\$12 for (student) at TIX on the Square

BACKSTAGE TAP AND GRILL, Industry Night: with Atomic Improv, Jameoki and DJ Tim

BLACK DOG FREEHOUSE

Beatz opm. Drag Queen Performance; no cover

FLOW LOUNGE Stylus Sundays: with DJ Esco GINGUR Ladies Industry

HEW CITY SUBJECT OVERTIME DOWNTOWN

SAVOY MARTINI LOUNGE Reggae on Whyte Rink Stundays with DJ IteMan, no minors; opin, no cover.



ING GALAXY



DAN MANGAN ETHAS

NER SIN A FERNIN LOCKETE & FRIELL / ALLUMNEEN SINNY HAVE THE SINGLETTIN FRI NOVEMBER 27 W AVENDE THEATRE / THY MIDDEN CAMEROS ON BENTLEMAN REG SAT MOVEMBER OF A AVENUE THEATER A CRIM PURSING SAYDIGGERS AND GUESTS

Mixmaster Sandor

ENTER

Turns out digital mixing is good for novices and pros alike

Back in June, I wrote a column that ques- digital music player

using electronic gadgets. I discussed the Pacemaker, a mixer that allows the user to upload MP3s and mix them

The people who represent To-nium, the company that makes the Pacemaker, saw the column and offered to few weeks playing with the device. I want to make that clear right up front.

So, what did I think of the machine?

First off, the thing is tiny, maybe about twice the size of an iPod. You can hold that you control with a finger, to do ev-

It's actually a very easy device to pick up and play. Sure, there are some advanced things you can do with it, but if you just want to load up some MP3s and mix them. it's a breeze to figure it out, especially if

Basically, you play one song, and cue up the other. The device will scan the songs and let you know the BPM. A click of a button, match the beats, and you can or speed up a song after you've

playing, no different than having a mixer and headphones between the decks.

But, simply using a thumb trigger and the wheel, you can clip out a section of a song

and loop it. You can even play it backwards. Really, with the BPM information and the automatic beat matching, a total novice could, after less than a few minutes of practise, put together a credible mix, with-

Now, there's no arguing that the Pace-

BUDDY'S DJ Artow

FUNKY BUDDHA-Whyte

Ave Latin and Salsa midance lessons 8-10pm

Tuesdays: Reggae music

HAZION BOCIAL CLUB

REW CITY DIRVING LOUNGE COURT HOUR rock, spooky with DJ Vylan Cadaver

Punk Night

SPORTS WURLD so a

ATENESDAY

some of the features. Beat matching nice, but I think that a good dance should be like a good mixtage; and should flow into each other based

ers or dancers aren't going to note.

For me, the real nifty thing about a Fact maker is that it allows the user to manipulate. late a digital music file as if it was on vinys It can be cued to a certain spot, sped up slowed down, chopped up. The rest of the

June when I questioned the integrity of think I've seen enough of the Paccinaker istry away from the DJ, as long as the DI doesn't get too obsessed with numbe

Steven Sandor is a former editor-in-chic.

WUNDERBAR Sundays
DJ Gallatea and XS, guests

MONDAY

BLACK DOOR PREEMOUSE

BLUES ON WHYTE Eddy

The Tragically Hip; Spm

you Mondays: Johnny Neck and his Job present mystery musical guests

PICEACANTHIECO
CILMANUSCI - HALL
Acoustic instrumental old
time fiddle jam hosted by
the Wild Rose Old Tyme

LOUNGE The Legendary Rose Bowl Monday Jam:

BLACK DOG ERESHOUSE

BUDDY'S OFTHAT A Sure

Mondays: with DJ S.W.A.G

FLUID LOUNGE Mondays

TUESDAY

ARDEN Strens of Song, Lynn Miles, Melanie Doar Catherine Maclellan, Annabelle Chvostek; 8pm \$28.50 at TicketMaster

BLUES ON WHYTE Eddy

Tabbert Regret, The Rough Sea; 9pm; \$8 (door)

L.B.'S PUB Ammar's Moosehead Tuesday

SECUND CUP 124 Street Open mic every Tue;

SEMOND FUP Stances Military Course (7), minus every Tue, 7-9pm

BELIES ON WHYTE 1 147 SINGINERS PUB

OPPERION LAND LAND LAZZ

STABLITE ROKEMATEL Disposable Heroes and Order of Chaos; 9pm (door); \$20 at Ticketmaster Blackbyrd, Starlite Room/\$23 (door) EDDIE SHORTS Wed open stage, band oriented hosted by Chuck Rainville opm-1am

BLACK DOG FREEHOUSE Main Floor: CJSR's Eddie Lunchpail; Wooftop: with DJ Gundam

FOXX DEN The Mary Thomas Band Wed night open stage; 8pm-12am

HAVEN SOCIAL Open stage with Jonny Mac; 8:30pm; free

JUBILEE AUDITORIUM

LEVEL 2 LOUNGE Open

PAWN SHOP Mese Arms Are Snakes, Metz,

PLEASANTVIEW

PROHIBITION
Wednesdays with Roland

RIVER CREE Wednedays Live Rock Band hosted by Yukon Jack, 230-9pm

SECOND CUP Mountain Equipment Open Mic excito Med 8 10pm

College Plaza Open mic every Wed; hosted by Ermi-Tersign: 8:30-10pm

TEMPLE Wyld Style Wednesday: Live hip hop every Wed; S₅

BANK ULTRA LOUNGE

BLACK DOG FREEHOUSE

DIESEL LILTRA LOUNGE

hop/R&B with D) Spincyc

NEW CITY SUBLICES Shake it with Greg Gury and Eddie in achoos no

Wednesday

Style Wednesdays: Hip Hop; 9pm

STOLLES Bestoarty

Weares lay bearing

progressive and electu

with Rudy Electro, DJ

Rysta Space (1) and

we can suppose appropriately

WUNDERBAR

Y AFTERHOURS Y Not Wednesday

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PREVUE // LIGHTS

Punk, but different

It's all in the honest attitude for Lights



ESTANDATURS
// BRYANDAUEWEEKLY.COM

Toronto synth pop siren Lights: as much as she may come off as some kind of Warped Tour vixen, she is, at her core, a 14-year-old boy. Maybe even 13.

With an affinity for video games, comic books and exotic animals, Lights will be to the way her songs are structured. Her

Tve always grown up being very attracted to a very strong female image where you can be muscle-y and you can own right for whatever battle you may be fighting-to me that's very cool," she

that's a lot like songwriting "
Kicking ass even extends to her choices every day, as her touring schedule would have made it too much work. Still, as she

"It's honestly all about defeating the things that make you afraid—I was afraid of spiders but I thought I'd go

PROPERTY TO THE PROPERTY.

PREVUE // SCOTT COOK

Keep it in the family

Roaming troubadour Cook sings for the folks and the kids

DOMEST STERNART

ton-based roots musician Scott Cook. After laying down basic tracks with Thom Golub, Dwayne Hrynkiw and Doug Organ, Cook looked to his Darrek Anderson among others in

CD release tour months ago, and I was starting to feel as though I'd















HILL FOP HOUDS

The fifth studio album (first Canadian release) from Australia's prevater the Nephrew'd a dam. Neavy challenging rare and acceptainmit) (moved and the Studio Chart Hars Smith Chille Art in second and south



ON TOUR wirm

\$99 CD

PEARTIES AT DITTO

SUFUS WAINWRIGHT

Recorded at the Pabst Theatre in Milwaukee, Wisconsin on the US leg of his Release The Stars' tour in 2007, the 10-song live CD focuses on 'Release The Stars' with highlights from 'Want One' and a scintillating performance of Noel Coward's 'It Love Were All' from his 'Rufus Does Judy' show, plus a spine tingling acapella version of Celtic song 'Macushla'. The 23-song DVD features the entire 'Release The Stars' album and tracks from Rufus' 'Want One', 'Want Two' and 'Rufus Does Judy'.







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Just like Canada Day

Rob Malowany returns for a Hometown Riot

CARDITHAURDOYM

When devilsplender's Rob Malowany began talking up his ideas for his latest release Hometown Riot, there were plenty of musicians who thought he was crazy. The notion of heading into the studio without rehearsal, without demos even, does sound a little half-baked. But ask Malowany why, and you'll get

some very well thought out answers.
"There is something that I always loved, that was always my favourite thing about playing music with peo-ple, like when you pull out a brand new song and the very first time you play it. It has an energy unlike anything else," Malowany explains over the phone

from Vancouver. "Everyone is kind of, like, excited, and there's this real feeling of, 'Oh, this is fun.' And you're seeing it evolve immediately. It's this instantaneous gratification. Like, 'Aw, that was cool; that rocked!'"

going for him is that he wasn't

When you pull out a brand new song and the very first time you play it... It has an energy unlike anything else.

It's the kind of experiment a musician has to grow into, one borne of a derie. Malowany did, after all, bring in some of his most talented friends

"It's one of those things where if it didn't work, it wouldn't have worked," he laughs. "We're making music here, you know? It's not like we're solving the world's problems or something. In the grand scheme of things, I can't



gives the sense that he is completely re-

"When I was growing up and in Ed-

It's a good place to be, and fans Records lineup: Neil MacDonald, Brian Toogood and Kirkwood. Despite moving to Vancouver last year, he has been able to get some of Edmonton's

"This record label is not somethic where I am putting up a whole of money and releasing record ways are the same of money and releasing records are the same of th









TURDAY, SEPTEMBER 1
SHOW AT 8PM





FRIDAY, OCTOBER 2
FIGHTS AT 6:30PM

THURSDAY, OCTOBER
SHOW AT 8:30PM

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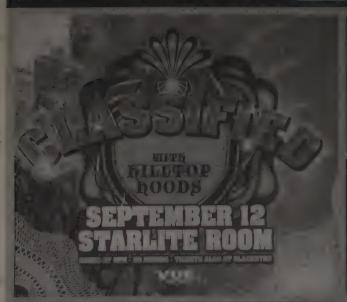
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DANIEL WESLEY



VUE

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STRATOVARIUS

SEPT 29-STARLITE ROOM

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WITH Epicurean & Luna Mortis SEPT 19 STABLITE ROOM

VIII

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Chamartra

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FREE TRIVIEWELLY I MIOW BOWNFOAD WITH EVERY TILKET PURCHANT AT PURTICIPATING VENETS GO TO TRIMIUMLORG A MYSPACL COMPRESSE AFFOR DETAILS

NOVEMBER 21 EDMONTON EVENT CENTRE

DOORS AT 7PM - ALL AGES WELCOME TICKETS ALSO AT BLACKBYRD

Deco

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STARLITE ROOM
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DECEMBER 2-EDMONTON EVENT CENTRE

DOORS AT 7 - ALL AGES WELCOME-TIX ALSO AT BLACKBYRD

VUE

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VUE James & BEAR

iles from home

Travelling serves Bentall well on Six Shooter



AT HOME ON THE RANGE >> Dustin Bentall recorded his new album in the desert town of Ashcroft, BC #Supplies

DANUM NEGS

t's been a few years since Dustin Bentall re-leased his debut album, 2007's Streets With No Lights, but it's not like the BC musician has been sitting around letting time pass him by. No, Bentall has been busy writing songs and running down roads leading to stages all over the country, and it shows in the confident, rolling, dusty country of his new record-credited to the Dustin Bentall Outfit-Six Shooter. Bentall spoke with Vue Weekly

VUE WEEKLY: Six Shooter was recorded really quickly over a couple of weeks last summer, but how long was the lead up to that? DUSTIN BENTALL: Well, with the first album I just

kind of made it and threw it out there with not much experience, and then it just slowly gained attention and I kept going back out and getting busier and busier. So the timing just kept getting pushed and pushed until we got to go in the studio and make this album. I had all the songs-I was ready to make it probably at least a year before we did, but all these touring opportunities kept pop-

VW: Do you write all the time?

DE: I'm always writing. I'm not really one to sit down and just write an album or kind of woodshed to get it done like that. Especially with this album, a couple of those songs were written right after I finished the first album, and one part of one of the songs was written five minutes before we recorded it in August last year, so they were written over a period of almost three years.

VW: When the band came together, you worked as

od of development for you and the other players? DB: Absolutely. That was also it, we wanted to take the songs out on the road and just be playing together so we could go in to the studio, because we really wanted a live feel with all of us just playing

VW: Did you notice a big difference between when you first started putting the band together and a

DB: Yeah, absolutely. Even more so this year, this past summer, just because we have even that much more experience. The guys in the band are such heavy, talented players that we don't even rehearse much. We just play on stage and we get up whenever we can and play as much as possible and I can throw anything at them and they'll nail it. That kind of keeps [the songs] unscripted ... There's a benefit to when a band's got their thing down and they nail it all the time, but I want to keep it interesting for us as well as whoever is watching so you don't know exactly what's going to be happening. Then it's fun for us because there are moments when you're just riding the rails and just hanging on.

VW: Tell me about the name of the band—this second album is credited to the Dustin Bentall Outfit. DB: Well, the first record I did with session guys and it was just my songs and it made sense to do it like that. I didn't have a touring band at the time, but with this record, we've been playing for a year and we've got plans to keep playing together—we're a band—so I didn't want to call the record just under my name. I wanted to give the band more credit and let it be known that we're a band now. V

THE DUSTIN BENTALL OUTFIT
FLOW LOUNGE & GRILL (11845 WAYNE GRETZKY DR.), \$15

« CONTINUED FROM PAGE 54

and meet a spider so I went into the pet store and I asked the pet guy in there to put the spider on my hand and instantly I was unafraid of spiders and he became a beloved pet to me," Lights says. "It's another way of challenging your fears and then turning it around into something that you love.

Ughta's ability to challonge herself even came in handy the first time she ventured onto the Warped Tour. Lacking the spiky hair and "fuck you" attitude that appears to be a requirement, she was unsure as to how her dreamy synth-pop would be

received by concertgoers more used to skate punk. But, screwing up her courage, she made it work

"I had no idea how I was going to be received on Warped Tour because my music is very different than a lot of the music that's on there," she admits. "I think if you're being honest about what you're doing and you can play your instrument and you've invented this and this is your thing and you're making it your own, then you're not so different from NOFX—they're doing the exact same thing." V



PREVUE // THESE ARMS ARE SNAKES

Snakes on a vinyl

Seattle foursome offers fans a new way to say, 'Screw you'



LOOK OUT! >> I ve heard that those arms are snakes when y was ...



DAVID BERRY

OAVID@VUEWEEKLY COM

There want a lot to misonate result about These Arms Are Snakes sound. Drawing as much from the bigione, remaining the sound by the sound by the sound by the sound by the Seattle foursome cut its teeth, TAAS—whose acronym is almost as awkward as its proper name—mixes a pumping, punishing rhythm section with pointed guitars and occasional synth flourishes for something that isn't really assaulting so much as overwhelming, less a wall of sound than a wave.

wall of sound than a wave.

The same can't quite be said of singer Steve Snere's lyrics, however. Usually delivered with a melodic gravet—though he can also shout with the best of them—Snere's words are about as dense as the most feverish of beat poetry. But don't feel bad if you can't quite follow along: half the time, neither can have more than the same can be seen that the same can be seen to same can be seen that the same can

"He gives us a minor run-down, but when he tells you what it's about, you just kind of look at the lyrics and go, 'I have no idea what the fuck you're talking about, but fair enough. That's how your brain works," guitarist Ryan Frederiksen says with an understanding nonchalance, "Steve knows exactly what's going on with it, but he likes to leave it open to interpretation: that's his fin way of doing it, and we know

each other well enough that we know he's not going to surprise with someweird thing like. 'Oh, by the way, this is a white nower some' or anything.'

Newertheless, you have to wonder at the general confusion hasn't pushed TAAS—rounded out by bassut Brisar Cook and drummer chris Commontog of the more direct format for its music. Though Snere's themes tend to take centre stage on the albums, TAAS has recently favoured releasing sphisewen-inches with some of the band's closest Seattle friends, which has produced songs even more driven and trick than he fore.

Just kidding, obviously. As Frederiks en explains, it's got more to do with the changing form of music distribution than anything.

"CDs are just borning at this point; vinylalways been a lot more fun," he may
"Now that you have download codes
and stuff, you can have that kind of collector's item—anybody can get an MPsbut the record is that tangible thing that
you can hang on to. Plus you get bragging rights: 'Oh, there's only 500 copies
and lead to Screwyon."

NED, SEP 16 (8 PM)
THESE ARMS ARE SHARES
WITH METZ, DESIDERATA

PREVUE // THE JOE

Rap sheet

Local workaholic rapper pushes his limits

MOTIVE & NIGHT

ent of the sector of the

Light States and the states are states as a state of Joe Gurba's creative schizophrenia. He's also an illustrator, record collector, youth worker and runs the artist label Old Ugly. In a word, the kid's creativity is relentless.

Theed to be busy," he concedes with a grin, as if it werent apparent. He's putting up two CD release parties for his latest record, Ut Oh, and although his prolificacy could easily fill both shows, he's opted to invite several artists from the Old Ugly crew to share the stage with him. "[That's] the best thing about a represent the voice keeps changing," he alter the voice keeps changing, he alter the country of the countr

For a rapper who admits to being "fed up with rap," the pursuit of something fresh speaks more to his appetite as an artist than anything else. Ut Oh is a sprawling collection of hyper-literate rhymes, tongue-in-cheek criticisms of post-modern culture, experimental hip hop, "personal prayers" and even a Belle

"It's my first record in three years, so it's less in a solution was forever as the poetry the year before, so I hadn't really focused on rap at all," he explains. "About the same time, I booked an opening for GZA, so I tried to gear at least some of the songs towards a hip-hop thing, but

which it is—so that's why the records very polarized. Some of it's really heart-rendering and some of it's really cheeky."

This polarization creates tension on the recording. It's the conflict of an artist seeking to shape culture and gain legin macy while diamussing the superficual rites of passage in maintaining a hipster stance. Tit's more like a defense merbanism, where if it doesn't go well, you just say, it was a joke. And it it does go well, you can say, it started off as a joke it's like a built-in way for never feeling bad

Gurba need not worry. His legitimacy stems from the integrity and scope of his creativity. And besides, Ut Oh is really goods. Gurba neppens for manipute tyricism can leave your nead spinning if you're not prepared to keep up with how smart he is, and how much weight he can pack in a rhyme, whether he's "re-thinking the "battle rap' problem" or calling out the absurdities of a white-Canadian, middle-class upbringing. His collective creativity results in an infectious, hilarious examination of a post-Facebook existence, candidly (wir rapped in his sincreets geek-rap sensibilities. While hip hop and Old Ugly may provide a safety-in-numbers for Joe the rapper, Gurba the artist possesses all the talent and skill to go it alone. V

16E 10E

RE SEP 11 (9 PM) NTH OULG HUYER WARRIOR MUS

AT, SEP 12 (8 PAA)

WITH MIKE'S MAYBE, MITCHMATIC, RAPPER

THE HYDEAWAY, SS

ALL AGES

Riding to the beat

Alcorn's latest puts her bicycle to work as a kick drum



LOOK INTO MY EYES >> Coco Love Alcorn seduces with musical styles from A to Z # Support

AROLYN NIKODYM

TAROLYN@VUEWEEKLY.COM

coco Love Alcorn is a flirt. She similes at folk, waves at soul, winks at hip hop and nods at jazz. While bestowing affections this way can lead to some misconceptions, there is also the chance of requited love from some unlikely sources.

In the span of a week this summer, Alcorn's latest album Joyful hit a jazz chart in Quebec City and on CJSR's hip hop Top 10. While she's not totally confounded by this—she does actually rap on the track "Intellectual Boys"—she is pleased with where her music finds itself. She'll take it all.

Flirting in this way isn't always easy. After all, industry types might see the way she approaches music as fraught with commitment issues, but Alcorn has been at it for about 17 years, releasing her first album back in 1995. And she's certainly had successes. She has opened for the likes of Burton Cummings and Ani DiFranco, had her music featured on television shows and released electronica albums as Paloma (with members of 54-40) and Joystick (with Vancouver's Bradley Ferguson).

SCOTT COOK

CONTINUED FROM PAGE 54

his time between teaching in Taiwan and playing music in Canada. A decision to play music full time brought him back to Edmonton for good at that time, though he notes it's more of a home base than anything, as his relentless touring schedule doesn't allow for much downtime in the city.

My experience living over there helped me music-wise, because I now have friends all over Canada that I met while living there, and it definitely informed my lyrics. There's no music industry in Taiwan; it's all geared towards pop music. As a result there's cally no pie to fight over, so everyone helps and supports each other. Edmonton definitely has that thing going in, too—there's a real lamentable lack of munc industry here, too, so people are in it more for the love of it, and that

encourages a sense of community."
Cook brings that sense of community to his upcoming album release party, a hall party replete with a potluck dinner, rascals underfoot and—

T'm making hummus!" laughs Cook. "I looked into getting a bigger or more established venue for the CD release, but in the end I decided to do the show the way that I've always done them. It's just nicer when you can have friends working the door and the bar, and this way we're able to do the potluck, and people can bring their kids. I've found it's better to keep it in the family and have more of a relaxed party atmosphere." W

UN, SEP 13 (6 PM) COTT COOK /ITH LOW FLYING PLANES, OUSTY RHOX AND, DANA WYLIE BOP ENSEMBLE There was about eight years where I wasn't promoting my own name. Everyone in the industry that I talk to they would not of invest in the yould not of invest in the young that you have not investigated in the young that you have not you ha

Everyone in the industry that I talk to, they would sort of invest in me for a certain point and then they'd be, like, 'OK, but what are you?' And 'I'd be, like, 'OK, but what are you?' And I'd be, like, 'I'd nork know. I can't be folk and jazz and hip hop—what?'' Alcorn laughs. 'So for about three or four years, I just decided that I'm just going to bankroll myself and I'll be my own investor by being horribly in debt, and tour a bunch.

"When I send packages to people, it's hard to encapsulate what I do in a sentence," she adds. "Like, the thing they warned me about for years and years, I'm finding to be totally true. Whenever I want to do a photo shoot or come up with

a poster design, I always have to think about, OK, how do I represent jazz and folk and soul, hip hop and bicycles?"

On leyful, however, all of these influences mesh seamlessly together, and Alcorn has no trouble has no trouble representing all of them—even bicycles." If Got a Bicycle' is a fun ode to

T was recording with my friend Chris Gestrin [who has worked with the likes of k-os, the Rascalz and DOA] and my bike was right outside, so I was like, 'Hey, let's hit the bicycle and make the rhythm tracks' and it worked out really well. He put a bunch of bass EQ of me hitting the seat of the bike, so that worked as the kick drum," she explains. 'I love working with people that I have that type of trust with, where you can just try anything, and they're not going to be like. That's a crazy idea,' they'll be like. That's a crazy idea,' they'll be

idea out if it doesn't work."

The fun element is key to any flirtation, and it gives Alcorn the same kind of license as comedians might have. It's the license to comment on the world's foibles—like, say, stinky cars—without sermonizing.

"I'm always trying to find a way of broaching the subject without getting too dark or preachy or something—still feeling hope. Like, saying. Look there's bad stuff, but let's try to still put positive energy into the world," she says. "If we acknowledge bad things but on top of that only put bad, negative energy into the world, that's not going to help."

And if flirting is done right, everyone feels good. W

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ALBUM REVIEWS

New Sounds

Everything Goes Wrong



BENEVER REMIEW

Committee Continued Committee Committee

ne of the ongoing debates of science is to what extent we can come up with what might be described as biological laws: the worlds of chemistry and physics seem to our modern eyes to very much follow set patterns, predictable enough if we know the state from which they start. It would stand to reason that biology should probably be similar, but that also gets us wading into a whole lot of philosophical debates that make people uneasy: to use but the example of, say, genetic determinism, what kind of free will can we really be said to have if it's possible to determine the physical and psychological make-up of a person from a collection of nucleic acids?

I'm not nearly qualified enough to offer any kind of solid opinion of that kind of debate, but I think a case can be made for our everyday lives being governed by what we consider purely scientific principles. For every action there's an equal and opposite reaction, for instance: Barack Obama inspires a youth group to finally engage in politics, and an older group to decry him as a terrorist and a fake, as an example. Or, for one more relevant to the music section, in the same time that aurally intricate and musically innovative

indie bands are in their ascendancy think Animal Collective, Grizzly Bear, Dirty Projectors, Vampire Weekend if you don't put too much stock in that last descriptor—along come a trendy gaggle of bands who trade in fairly simple instrumentation and screeching. fuzzy distortion—think No Age,

Last year's self-titled debut set up the all-female trio as punkily optimistic, inspired to tell the world about the good times they were having to dirty guitars and a relentless rhythm section. Their follow-up, Everything Goes Wrong, takes a decidedly more disillusioned turn while also filling out their sound. The latter could hardly be classified as any great leap, but the overall thematic unity is a welcome step for a band that's purposely fairly straightforward, putting a little more art into their punk.

A break-up album where the mood is an awful lot more "aw fuck it" than "what have I lost". Everything Goes Wrong runs the gamut between bratty kiss-offs and frustration at not being able to escape an ex's pull. The former includes the bitingly sarcastic "You're My Guy," about a friend whose benefits aren't making up for his insensitivity, and "I Have No Pun," a semi-bitter turn-around of a lover's criticism. The latter represent some of the best stuff on the album, including the relatively expansive and noodly "Set Out for the Sun," which asks "why do I wait around for this one?" before bursting into an extended, distorted fury, and the decidedly more to-the-point opener "Walking Alone at Night," where singer/guitarist Cassie Ramone wanders in a catchy daze, reprimanding hersel way.

There's plenty more, from the openly hurt break-up song "Survival" to the moodily sparse and surprisingly sinister "I'm Not Asleep," all of it adding up to an album that manages to influse crashing and fuzz with a very vulnerable emotional core. It's not the kind of delicate touch that can really pull your heart strings, but it might be a perfect album to put on while you're walking home pissed off. \(\)

Octoberman Fortnesses (White Whale)



folk/rock an Marc Morrisson follows up two wei received alboration with another but the following th

traditionally arranged songs source more and more and some like so the expertition associated with the Canadian mole is mostly heard testering under percussion, only becoming discernal after a third of fourth full-length list. Curious fans will be pleased to hearmusician evolving at his own paceteeming the kind of patience that wo make this particular act seem appears.

TOURISM NUMBER OF STREET

Arctic Monkeys Humbug



If you can get pa the band's init over-hypednessand there are those who still strugge with it—the Arct

mainstream support. Though Humbip pushes the band away from its more upbeat, punky roots—not a whole lol there would play all that well on a dance floor—Alex Turner's sharply sarcass tyrics haven't gone anywhere, are though the album has its share of soo missteps, for the most part the evolution seems natural: the groovy losends of 'Crying Lightning' and 'Pota Auro a long actif, appearance and the control of the control of the long actif, appearance when the control of the control of the long actif, appearance alter by dreamy "Cornerstone" might be the best song the group has ever written

LUVANISE MIEMEEKTE:

Miles Jones

Rumaway lone (Mojo)



With the help of several producers including Black Milk, Natural Dig gers and DJ Serious, Toronto emcee/DI

Jones has crafted a record which she between street beats and club beat classic and contemporary styles. Conto Coast.' came about from a firm of the procession of the procession of Lupe Flasco with a darkon. If Rumaway, whose tempo graually accelerates as if to accompany moment of suspense, would be the pefect theme song. To answer Jones question, "Do you remember them da at a time like this? When the musifity, and you could rhyme like this answer with a solid 'Heck, yeah'"



Built 4 Cuban Linx... Pt. II



Finally dropped after years of anticilegendary solo de-

thing that's affected all of the Wu-Tang whole lot of evolution, and what was once revolutionary and revelatory has influenced so much it seems run of the mill. Rae is certainly more inspired than his frequently limp interceding RZA on the creepy "Black Mozart," J Dilla on the epic "House of Flying Daggers"—hits on some worthy followup to the original. It won't ever be mistaken, but it's at least worthy of the

DAVID BERRY

Megadeth Endgame ++++4



don't which feels like a

Hardest Part of Letting Go ... Sealed With a Kiss" to the all-out beating of step along the way. All that makes for

It's pleasant and often fun-the w spin-but doesn't veer wide enough

DEN MUNRO

ALBUM REVIEWS

The Black Crowes

There's a new album out by the Black Crowes, Two, actually, The first—the official new album—is titled Before the Frost ..., while the

digital giveaway when you buy the first—is ... Until the Freeze and

Truth be told, neither of the new discs is bad. In fact, the two albums are quite likely the hest thing the band record in more than a decade,

AMORICA THE BRAVE >> Leaving radio behind and it's miles above the last record, the band's first with new guitarist Luther Dickinson, son of late soulman Jim Dickinson. This time out, the group manages to coalesce into a more than solid unit. helped along by a decent-enough helping of songs that go somewhere rather than wandering aimlessly through some

But, while there are enough keepers to make it worth wading through the two alplayers in the group are sounding more like a whole than they have in the past couple of years, the new music ultimately suffers from being scattered over too many minutes, with too much filler in between.

Lack of focus is a problem that 1994's Amorica doesn't have, though, An album borne of success-the band was still ridstylings of its debut and the ragged, cutand frustration—the band had spent time recordings until they were released many years later as Toll-Amorico is a wideranging set of songs that somehow manages to connect, seeming very much like y piece is just one brick in a wall

It's a record that swells up rather than kicking the door down, though it doesn't exactly build slowly and quietly. No, the opening percussion on "Gone" grabs hold of the listener and looks them straight in the eyes.

swaying back and forth hypnotically as one guitar chunky, rhythmic riff, another lays down something of the same soul Before you know it, there's a lead snaking its way through the groove, hard to catch as it wiggles through the song. It's a tough

opening to an alburn that depicts the wear and tear the band had been through in the few years since it broke big, though the Crowes were just as willing to let the guard down-even if distrust remained, lurking in the lyrical background-easing up on songs like "Cursed Diamond," "Nonfiction" and "Descending."

In fact, the quieter tunes outnumber the rockers on Amorica, even if they do tend to rise up loudly into musical thunderstorms. Lyrically, though, singer Chris Robinson perhaps sums the band's evolution up best in the chorus of the rolling "Wiser Time," where he sings, " On a good day, its not every day / We can part the sea / And on a bad day, its not every day / ingness to reach far-and occasionally fail-that imbued Amorica with an en-

ergy that simply could not be sustained. While classic-rock radio has ensured * the hits from its first album—"She Talks couple more years the band would implode and never fully recover. V

Let's Go To War

Stuttering synth dance-a-thon

Spirits

Joey Cape

KO Let's Blaze

Like breathing, yawning

Backpack hip hopper

Reformed Squeegee kid sounds like

tesse Harris Watching the Sky (Secret Sun)

Taken By Trees East Of Eden

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PREVUE // I AM COMMITTING A SIN

Some sin for nuthin'

Burlington youths aren't buying it, though

MINE BINGUS

Sin HAC (S) has unly been to guitarist Paul Marc Rousseau express his seeming premature frustration

ing one of the strongest music scenes in Canada. So many successful and in-Kids are stupid. People go to shows for the wrong reasons now. They don't go to shows to see bands; they want to hard-

We definitely have a pretty major

that's a song,' we try that out. 1 comes together in 20 minutes that's a song. But if it takes more that we're not gonna use it. So we're pret

The big thing is there's a stigma that if you're an atheist you're amoral, you're a bad person, and we all think that's total shit. We obviously don't think we're committing a sin, we don't think anybody commits sin and that's the bottom line. We're a veiled political band.

band ... but at the same time, music is

Despite how much thought Rous-

how songs come together. We get to-

impatient, ADD songwitters Thing And that's how we handle everything

WITH SILVERSTEIN, 4 DAY TO REMEMBER 1"

HOROSCOPE

ARIES (Mar 21 - Apr 19)

I don't think I'm being unduly optimistic when I speculate that you're on the verge Well, in recent weeks you have and intelligently with the low est aspects of your character You have also become more fully as a specific product of the specific pr unregenerate qualities and the things about you: you have almost figured

TAURUS (Apr 20 - May 20)

I expect that you'll be a force of nature in the coming days, the human equivalent of a divine intervention. In fact, you might want to give fair warning to friends and always been and will always be steady, placid and mild. Otherwise they may ligence explodes like a double rainbow or when you start emoting like a waterfall. They might accuse you of "not being of the aurora borealis. It'll be interesting outbreak of your elemental gifts.

GEMINI (May 21 - Jun 20)

Italian restaurant. I did not catch fireflies for the satisfaction of setting

them free and I did not nap in the noontime the next three weeks will be a very favour-

CANCER (Jun 21 - Jul 22)

than a bonfire at high noon. Short jaunts long trips might only shift things slightly are likely to be eminently trustworthy.

LEO (Jul 23 - Aug 22)

KFC is test-marketing a flamboyant new menu item at selected restaurants in the sandwich that consists of bacon, two servings of cheese and special sauce, all held the frontiers of extravagance in both your

LEO (Jul 23 - Aug 22)

to pluck the easy victories. So go ahead this week, Virgo, but for best results do it

LIBRA (Sep 23 - Oct 22)

you refuse to think that anyone else knows better than you what dreams will keep your life energy humming with maximum

SCORPIO (Oct 23 - Nov 21)

SAGITTARIUS (Nov. 22 Dec. 21) That which can be destroyed by the truth should be, wrote author P. C. Hodgell, I wish there were a gentler way to articulate that

CAPRICORN Dec 22 - Jan 19)

AQUARIUS Jan 20 - Feb 18 some rare people, through heroic act ancestors crazy and sick. For maybe

PISCES (Feb 19 - Mar 20)

may be intrigued and attracted, but a definitely won't come. So my advice the second sec the thing in earnest. V

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The journey to acceptance

I stand surrounded by about a hundred : other, Gender Spectrum, is for families ridiculoùsty hot transmen, surprised to with children or teens who are trans and find myself the minority in a room gender variant. There are also a number like this. When I signed up for a conference on transgender issues, I didn't know the event would be populated almost entirely by FUNS. I'm not complaining of events. not complaining, of course, insane level of attractive-ness. I've now seen more trans and gender variant males here than I have in my whole life and the beauty in this room of these masculine, unique figures is something to admire. The courage

of just being, I suppose. The event itself is actually two con-Washington over the Labour Day weekend. One set of workshops, known as Gender Odyssey, is for transidentified people, their partners and their allies. The

of parties and meet-and-greets that link the conferences together.

trans. I am cisgender, meaning that I'm lucky enough to identify with the body that I was born into. I am a lot of things-a dyke

and a tomboy, very queer and maybe even gender non-conforming in my appearance-but I am not transgender, and I can never truly get what it feels like.

Unfortunately, I've been left feeling a bit disconnected at this event. Being privilege amongst a bunch of trans and gender variant people, feels weird. I'm this weekend. Queerness, my sexual ori-

(with the caveat "if you have one") right afthat you never know and shouldn't attempt to guess someone's gender identity. I find myself feeling a strange sense of shame evsomething to feel uncomfortable about

But this isn't about me, it's about the with his mom. It's about acknowledging

me though, is the parents. Sure some of them are liberal-thinking hippie-types, but most are exceedingly average and "normal" mothers and fathers who were able to listen when their children congree that the best and most importa-

selves to supporting and nurturing their transidentified child. To them, it's clean, ly put it, "The gifts are seeing my child en iov life. Because she was living a lie."

And that's what any parent wants, for their kid to be really and truly happy in relating a story about offering to b ing the child silently desired one. On the she was going to faint." V

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No gag

est way to practice this I've tried ba-

, name ob. The new boyfriend and be really awful Any mok, on this? Recommended

Love, Willing but Worried

Indeed, but first let's get our terms straight: throating' (taking the penis all the way into the throat), or has the boyfriend specifically requested the latter? "Deep-throating" has long had its place in the lexicon, but it has not replaced and ought not to replace "blow job," "giving head," or "going down on." They are not at all the same thing.

If all you two are interested in is mouthpenis contact, you shouldn't need a textbook or a night of, you should pardon the expression, cram-

ming. You can practice a bit with nothing fancier or more banana-flavoured than your own finger or a popsicle stick, just to determine how far back you can tolerate an oral foreign

body before you need to expel it. It does get easier with practice. Once you graduate to the real thing, you will find that the more control you take over the process (you do the moving, he just lies there being happy he has a penis), the less gaggy you will feel. If it still feels overly intrusive or out of control, wrap your hand (spit into it generously first,

as though sealing a bargain) around the difference but many don't care-friction is friction, after all, and warm, wet and enjoy a blow job, period, and few-I cannot say none, but let's not get distracted by the corner cases—get off on making

If you can imagine yourself practicing in giggles, you're ahead of the game and I give you my blessing. Buy something realistically sized and inexpensive (jelly rubber, probably), pretend it's attached to your boyfriend (the sillier the colour the harder this is to carry off, I imagine) and see how deep, fast, et cetera, you can go without gagging. Keeping your neck straight and head slightly back are supposed to help, although the often recommended lie-on-your-back-with-your-headoff-the-edge-of-the-bed position strikes me as ill advised at best, since we are tryIng to avoid panic here, and what could be more panic inducing than having your airway and vocal capability cut off while somebody straddles your chest? Try lying prone or crouching, with the dildo upright as though projecting jauntily from your boyfriend's pelvis as he lies on his back, and practice opening your throat as though chugging a beer or saying "Ah."

You may find, in time, that you really can control your gag reflex. The feedback provided by a real live boyfriend, though, in the form of appreciative gasps and groans, is a motivator the likes of which mere plastic, no matter how colourful, will never achieve. Not, at any rate, with today's technology. Androids and replicants haven't yet started rolling off the

assembly lines and into our toy boxes. Faking it with inanimate objects will only get you so far; if you really want to learn, you're going to have to try it on the real thing. I don't know your boyfriend, but I bet he'd be game for a little experimentation. Just make sure that the session is approached as an experiment, and that neither of you brings to it unrealistic

expectations of immediate, spectacular success. Nobody's born knowing how to do this sort of thing, at least not until those replicants get here.

If you two get this far and wish to-oh heck, there's no better way to put thisgo a little deeper, there's good information to be found in Instructional videos and DVDs, like the ones Nina Hartley puts out, and in books such as Violet Blue's The Ultimate Guide to Fellatio, which contains nifty tips like how to keep your lipstick perfect throughout, as well as, yes, bona fide deep-throating techniques. I think deep-throating is overrated, myself, but then, I only borrow a penis and ought to defer here to those who possess them full time

One last word of warning: yes, there can be a somewhat unpleasant surprise at the end of a successful blow job. Inform him that he is responsible for early warning and withdrawal, no "whoopsies" allowed. This probably ought to be considered non-negotiable at the beginning, subject to later review.

Love, Andrea

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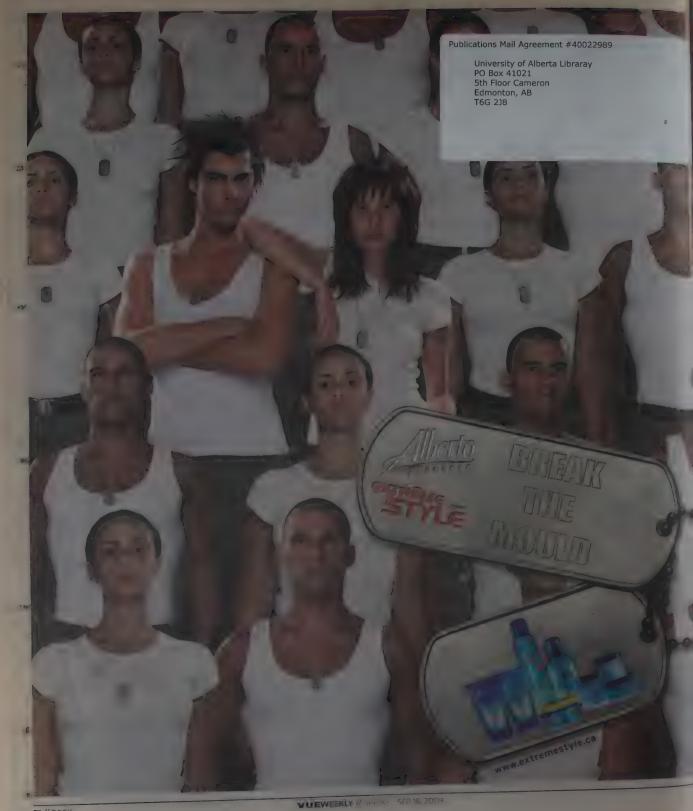
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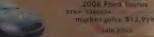


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UP FRONT







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BEVUE // SANS AIDS

As film fest season hits its stride, Brian Gibson looks at what the point of a film festival really is in our weekly Sidevue column

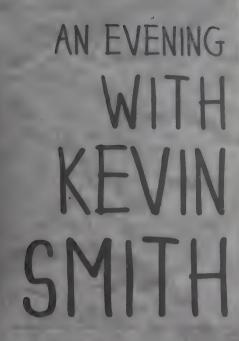




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EDITORIAL

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Cue the fat lady?

SCOTT WARRIS

SGOTT EVIEWEEKTY ON

Even by the wildly unpredictable standards of an Alberta byelection, Paul Hinman's victory in Calgary-Glemmore was a result—and at numbers—that few had predicted.

Himman, who will hand over the leadership reins of the Wildrose Alliance on October 17, managed to pull in hordes of disgruntled Calgary Tories who were all to happy to "send Ed a message" just a year and a half after Albertans handed the Stelmach Conservatives a landslide 72 of the 83 seats in the legislature.

The Tory vote, which has delivered the riding to the ruling party for four decades, utterly collapsed and moved to the right, despite the Tories offering up a high-profile local candidate who wisely distanced herself from the premier. Conservative support was chopped in half compared with the 2008 contest, in which Ron Stevens collected over half the votes in the riding, with just 26 percent of voters putting their X next to Diane Colley-Urquhart's name.

Support for the Wildrose Alliance, heretofore a party with almost exclusively rural appeal, quadrupled on the way to squeezing out the Liberals, whose support remained stagnant.

It was, of course, a referendum on a

bumbling Ed Stelmach and the Conservative's increasingly directionless and incompetent handling of the province which has seen a \$15.5 billion swing in its bottom line over the nast year.

the tits better the past year.

The Hinman victory has led many commentators to declare a sea-change in the province's politics, with the Tories facing a new threat from its right flank, particularly if Wildrose Alliance members opt for Danielle Smith in the upcoming leadership vote.

But while the victory will likely rouse provincial politics somewhat, it also bears keeping in mind that similar pronouncements of impending change were being brandied around in advance of the 2008 election. Not to put too fine a point on it, but the Tories would have to additionally lose as many seats as all opposition parties combined have ever managed since big blue took over to lose power in a legislature with 87 seats.

While a split in the right-wing vote will hopefully lead to more opposition seats and a more realistic representation of Alberta's political diversity under the dome, the Tories could take the result as a message that they need to somehow find a way to move even further to the right in the years before the next election, a thought almost as disturbing as a Wildrose Alliance government. W

GRASDAL'S VUE





Letters

Vur Weelly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Nur Weel), 1030; 1-105 Street, Edmonton AB Taj 125), by fax (BouquidaBle) or by mail (Herterightneweelky com). Preference in green to feedback about articles in twe Weels), we reserve the right to edit for length and carry.

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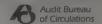
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DROWSY ERRORS

would like to supply correct information for four errors in David Berry's article about the history of the Drowsy Chaperone ("A brief history of the Drowsy Chaperone "Sep 3 - Sep 9, 2009)

1. No one from the original Toronto cast, except Bob Martin, appeared in the Los Angeles production.

2. The show won five Tony Awards, not two.

3. The show won seven Drama Desk

4. And just to nitpick, the correct spell-

Thank you for your time.

Sandra Batanaska

GO TO THE PRINCIPAL'S OFFICE

In response to Ricardo Acuma's acticle ("Back-to-school blues," Sep 10 – Sep 16, 2009); while I agree that responsibility for large class sizes can be blamed on inadequate government funding, the problem that Acufia raises in regard to fees can best be brought up with the school's principal and the other parents at the school. Fees are decided at the school ievel, and if's time, I think, for parents to recognize that this is an issue they

have the power to fix

I can't help but think that the horrendous fees that McKernan School is asking of families is a reflection of the supposed socio-economic make-up of that school's student body and the principal's (probably correct) expectation that McKernan parents will ultimately pay up. My daughter attends a junior high school that draws from a very mixed socio-economic community—ranging from upper-middle class families to a significant number of low-income parents. It simply would not be possible for many of our families to pay 5540. In sharp contrast to McKernan, our fees are much, much lower, ranging from about \$25 – \$40 for the whole very contrast of the whole very contrast to whole very contrast to make the whole very contrast to wh

Parents like Acuña need to ask pointed questions of their principals—and of themselves—and regardless of their individual capacity to pay, stand up as a united front, refuse to pay the fees, and fight against the development of fee structures in their schools that are debilitating for many people in their own communities.

Anne Bailey

HARPER DOESN'T GET (T

Doesn't Stephen Harper get it? "If we do not get a majority the Liberals, the NDP and the Bloc Québécois will combine and they will form a govern ment ... If we do not win a majority, this ... the will have a Liberal government propped up by the socialists and the separatists," Stephen Harper said in Sudbury, where Progressive Conservative Stephen Butcher was bumped after running as a Conservative in 2004 as the last Tory candidate in favour of an evangelical Reformer.

"Socialists and separatists?" There is more to fear from the neocons who got us into this mess in the first place. The last time Harper tried this failed gambit he had to beg the GG to prorogue parliament to save his party and his leadership. He cares not for the country.

Rather a coalition compromise than ideological intolerance; rather parlia mentary democracy than a dictator ship of one.

Botton Marcus

Bombings amidst a boom

Residents of Peace River region call gas development 'a tsunami' as saboteur's deadline passes

CHRIS ARSENAULT

The Peace River region, a rugged fromgrown the Alberta-BC border, is anycomposition of the peace of the peace of the state attle and canola country, the area of the model of a massive transformation, fuelled by wast unconventional sour gas reserves lying some two kilometres under the earth's surface. And since Ocsease and the peace of the peace of the sour gas pipelines operated by EnCana, North America's largest gas corporation, in controlled acts of sabotage.

in Wild West fashion, EnCana is offering a one-million-dollar bounty for information leading to a conviction. It is likely the largest reward in Canadian history (the RCMP offered the same amount during the hunt for those who blew up Air India, killing 329 people).

law enforcement officials tasked with investigating the attacks, has sent some 250 officers to the region, located six hours from Edmonton. The force includes masked men with high-powered machine guns who have been spotted in the woods by local residents and a sniper flown back directly from Afghanistan. INSET labels the sabotage as "eco-terrorism" even though no one has been hurt. The bomber apparently sees it differently. Teeturn the land to what it was before you came every last bit of it... before things get a lot worse for you and your terrorist pals in the oil and gas business," wrote the alleged bomber in a July 15 letter sent to the Dawson Creek Daily News. The badly printed, hand-written letter demanded EnCana cease operations in the area. It also promised to suspend attacks during a three-month grace period so "we can all take a summer vacation," meaning attacks could recommence

At a July press conference, police accused the saboteur of "terrorizing these communities of Pouce Coupe and Dawson Creek." But the Mayor of Pouce Coupe, a village of 749 residents at the epicentre of Peace River gas activity,

T have discussed this [sabotage] with some pipeline workers," says Mayor Lyman Clark, a vocal supporter of the gas industry, during an interview at the village's office. "One just frankly told me, T am more afraid of the barrs."

Despite low natural gas prices, drilling activity continues at an almost frantic pace on the BC side of the border—as Mayor Clark puts it, "The whole area is in a boom right now, unlike the rest of



BUSINESS IS BOOMING >> Area resident Rick Koechl doesn't support the bombings, but says they've brought attention to local concerns about development #Onto American

the world economy." Shiny new pickup trucks line the roads from Dawson Creek to Fort St. John. Since 2000, companies have drilled more than 10 000 oil and gas wells in the region, and in 2008 the BC government collected more than \$3.6 billion dollars from selling drilling rights and reaping royalties. And the boom shows no signs of slowing down as companies compete to lay claims to underground leases, even at current prices, which analysts don't think will stay down indefinitely.

But as sour gas lines cut into fields of canola, companies flare toxic chemicals lighting up the night sky with an eeric glow and trucks kick up dust on previously tranquil dirt roads, some local residents say increased production is coming at their expense.

"The pace of the development hit us like a tsunami," says Tim Ewert, an organic farmer living near Tomslake, in the heart of the sabotage area.

"We counted 82 trucks pass the house one day before noon," says Woody Ewert, Tim's son, after coming into the farmhouse fresh from plowing the fields. "The amount of dust that traffic generates on our gravel road is incredible. Our lawn would look like we were in a fog bank, but it was just dust."

But Brian Liverse, a spokesperson for EnCana, the region's largest player and so far the only target of sabotage, says his company works hard to be a good neighbour. The corporation has a program called "courtesy matters" where contractors are expected to drive less than 50 kilometres per hour to minimize dust and noise.

"Where we have a large amount of regular traffic, we put calcium down on the roads to reduce the dust," Liverse adds during an interview in a sparse boardroom at the company's Dawson Creek field office. "We try to avoid rig moves and a large amount of traffic when school buses are picking up their kids." The company, he adds, also supports numerous charitable projects in the Peace River region.

While Tith Ewert agrees that EnCana has tried to mitigate dust and other surface issues, he says all the companies extracting gas from the area have failed to address larger environmental concerns.

There were never any baseline studies done on air or water. They never checked to see what size or how deep the local aquifers were before starting the whole drilling program, "says Tim Bwert, as we sip hot coffee, fresh off the stove, at his kitchen table. Ewert worries that cumulative impacts from the gas boom could damage the local water supply, create harmful air pollution or leave sulfuric residue on his fields.

"Gas plants are flaring 24/7," says Pe-

ter Kut, a municipal councillor in Pouce Coupe. "That concerns some people, too. They don't know what toxic materials come from the burns."

Much of the region's gas is sour, containing hydrogen sulfide, a "highly toxic gas" which can cause death within a few breaths, according to the US Agency for Toxic Substances and Disease Registry.

Iouc Substances and Disease Registry.
Industry's incursions into previously
pristine land are "changing the way of
life, our hunting, trapping, berry picking
even just going camping," says Cliff Calliou, hereditary Chief of the Kelly Lake
First Nation, an aboriginal community
with some 500 residents a 30-minute
drive from sabotaged sites.

After the first attacks in the fall of 2008, police and media speculated—without evidence—that the bomber came from Kelly Lake. Chief Calliou calls the police actions in his community a "witch hunt."

They [police] threw two people in jail with no charges," Chief Calliou says during an interview at Kelly Lake's community centre. In addition to the unwarranted jailing of Kelly Lake residents, police also accused 76-year-old Regina Mortensen, a grandmother recovering from hip surgery, of sabotaging the pipelines.

The Kelly Lake First Nation, which maintains traditional governance structures outside of the Indian Act, hasn't

surrendered its traditional land base via a treaty. Despite the region's resource wealth, many houses in Kelly Lake are ramshackle trailers. Natives say the gas is being stolen from unceeded land and they have launched a \$5.2 billion-dollar land claim for recompense

Most people who live near sabotaged sites aren't against extracting gas, per see. Rather, they say regulations favour corporations over landowners and the environment. Companies, with their teams of lawyers, engineers and experts, often understand the regulations better than the cash-strapped provincial government which is supposed to be overseeing extraction.

Ken and Loretta Vause have farmed near Dawson Creek for the last 30 years, growing cereals, canola and grass seed. "We have three [gas] leases on our property and a pipeline," Ken Vause, who used to work on a drilling rig, says as we chat at their kitchen table.

The Vauses say they "never had a problem" with the industry until the latest round of negotiations, the first since BC's gas boom really got going at the beginning of the 21st century.

"A land agent came here for an hour, he didn't show us any plans for where the new pipeline would go," Ken recalls. In BC, unlike Alberta, land agents-the people who represent gas companies in negotiations with farmers-don't have to be registered, a situation farmers say leads to all sorts of abuses. In previous encounters with gas companies, the Vauses had always managed to negotiate deals for pipeline routes and compensation. But not in today's booming BC; the pipeline ended up cutting through the middle of an active field. The land agent, a former RCMP officer, filed papers with the Mediation and Arbitration Board (MAB), the provincial body responsible for ruling on disputes, without ever explaining where the pipeline was going, says Vause.

The Vauses, like many farmers, consider the MABa "kangaroo court" which favours gas companies at farmers' expense. Once the land agent, representing Calgary-based Spectra Energy, filed MAB papers, the Vauses hired a lawyer and drove to Grand Prairie to be in the lawyer's office for a conference call with representatives from Spectra and the MAB

"On the conference call, everyone identifies themselves," Vause recalls. "When Spectra's representative introduced himself, the mediator [from the MAB] said, 'Oh, how are you Brian? Haven't

CONTINUED ON PAGE 10 >>







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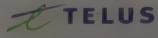
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City moves ahead on how Edmontonians move

Council gives green light to first Transportation Master Plan update in a decade

DAVID SERRY

dmonton took a huge step towards nanging the way we move around le city on Septembers 14, as city counoving the Transportation Master Plan (TMP), which will guide city ofunds on transportation planning for years to come. A major advance from exclusively on moving traffic around the city this edition, titled The Way We (cycling and walking, essentially).

we've been doing, so it's very good to sense [from the meeting] that there just looking for more information and assurances that we would do what we wise a very supportive day for the TMP. which was passed following a third major hearings in October of last year ton Transit Service and several counof tangible goals in the plan, which is of the overall vision—the introduction cycling facilities throughout the city.

That last point seemed of particular showed up to stress its importance, as cycling and recreational cycling. Boutili-

It's the right vision, with the focus on transit and active transportation. The big question is whether we're going to implement it in our lifetimes.

ical document that aims to shift the

the city in 10 years, stresses sustainable transportation methods, from integrating land-use and maintaining ements, shifting modes of transport to portation over the next 30 years. Among the proposals to that end include furof which will be determined after another public consultation in November. er said he understood the concerns, and emphasized that his priority was on get-

"Riders have different profiles, and we have to make sure we have right profiles for the right use. The transportation network I'm talking about is more towards providing linkage from wherever you live to wherever you work or shop," said Boutilier, who also portation is concerned, the battle will be more on changing public perceptions than anything. "My biggest concern with active transportation is not the commitment by councillors or to a certain degree even the budget, but the awareness of the public [of what

options they'll havel."

Budget concerns do factor into the decision to not set more tangible goals, however. Boutilier cited both the unanimous decision and recent council actions-including controversial decisions to scrap wards NAIT and emphasize the right of plement the TMP, but did worry about where money might come from.

"I don't think they have a lack of dethe only thing will be the budget, and with the economy the way it is and questions about provincial and federal government funding, we don't know how it will go."

Ward 5 Councillor Don Iveson, one of the TMP's earliest proponents on council, echoed Boutilier's sentiments on moving forward.

"More than anything else [that might hamper the agendal, it's the budget," Iveson said. "Essentially, the challenge is always that we want to do different things, but we're pretty much addicted to roads. Up until now, anyway, it's been really difficult for our transportation department to say, 'We're going to slow down the road agenda so that we can fund these other priorities.'

"It's the right vision, with the focus on transit and active transportation, he added. "The big question is whether we're going to implement it in our







HIIR Mall Convenient Commus Shanning

BUILD-A-BASH AND WIN!

SC PIPELINE BOMBINGS

talked to you in a while.' The mediator knew him personally. You don't stand a chance.

This pipeline they put here, I am stuck with the liability forever," Vause continues. The reversigned a paper or anything for it, but I am still liable, If I drive over it and damage it, I am responsible."

The Vauses received \$19 000 dollars from Spectra as compensation for the land disturbance, which didn't even cover half their legal bills.

Tom Flanagan, a political science professor at the University of Calgary, agrees farmers consider present regulations unfair, and says it's driving hostility to the industry in the area.

"Maybe part of the answer [to dealing with sabotage] would be to amend the legislation for companies to pay greater compensation to surface rights owners," Flanagan suggests.

Making laws less favourable to oil companies isn't easy, especially for provinces increasingly dependent on petroleum revenues. An article in the Journal of Environmental Management argues that Alberta is a "first world jurisdiction" with a "third world analogue" in its lax environmental and political regulation of the oil industry. Area farmers say BC is even worse than Alberta, which might help to explain why drilling rigs are moving across the border from Alberta to BC in record numbers.

"The BC government has some excellent programs to stimulate their economy and oil and gas activity in the area," according to EnCana's Brian Liverse.

But critics of the current regulatory

Hittalisa orian at their viganise. Ent ana, for example, has donated 3525 A70 to the governing BC Liberals between 2005 and 2008. The Liberals, in turn, have used monies from their economic stimulus to build roads and other infrastructure primarily to facilitate gas extraction in the region in the region.

In a dozon interviews, not one Peace River resident, including harsh critics of the oil industry, supported the sabotage, but some are happy that their complaints are finally being noticed

"I don't condone what this person [the bomber] is doing," says Rick Koechl, a junior-high-school teacher who lives some 40 minutes from the bombed sites and an activist pushing for sour gas wells to be set back at least a kilometre from houses and schools, "but at least it's bringing attention to the situation up here. We've had legal organizations help us with this fight, but that's not very sexy, is it?"

Attacks in northeastern BC aren't the first case of high profile sabotage against Canadian sour gas pipelines. An Alberta court on April 20, 2000 convicted Wiebo Ludwig, a well-known farmer and preacher, of bombing gas wells owned Alberta Energy Co. Ltd. (AEC)—which in 2002 merged with PanCanadian to form EnCana. Ludwig claimed his wife miscarried a child because of sour gas exposure. During their investigation of Ludwig and his associates, police admitted to blowing up a gas well themselves in order gain credibility for an informant. EnCana reps refused to comment on what, if anything, the company learned from the Ludwig saga.

As the September 15 deadline for resuming attacks passes, Ludwig has reentered the untellight; this takes with an open letter to the bomber saking hun or her to end the attacks. The sabotage campaign has stimulated valuable discussion; about the dangers of unrestrained petroleum development, wrote Ludwig, but he urges the bomber to realize that these onlines cannot ultimately a settle. It was a more than the same of the control of th

But white affectment at our summon continue, profits from the region's gas are building the towers of Calgary and Vancouver and feeding the provincial treasury in Victoria. While oil workers move to northeastern BC in search of well-paying jobs as truck drivers, pipefitters, inspectors and technicians, June Volz says those with a connection to the land are getting busted up by the current boom.

Volz has farmed in the region for decades and has no intrinsic complaints with the gas industry—rent from pipelines are, after all, putting her kids through university. But Volz says the respectful tone which defined interactions between industry and residents through the 1980s and '90s has changed since the boom started.

"[Negotiating with oil companies] was almost kind of fun. They'd make an offer and you'd go back and forth. And it was always with respect." Volz says as we sip iced tea. "[Now] there is a great degree of arrogance on the part of companies." When asked what made relations go

When asked what made relations go sour, Volz pauses for a minute before saying, 'I think that they Igas companies] are getting a lot of support from the government. The oil companies and government are at the dinner table and the farmers are underneath the table looking for crumbs."



TECHNOLOGY LAW >> PRIVACY

Soft power in the world of privacy

Privacy law emerges as a Canadian export



CAN WE BE FRIENDS? >> Facebook users worsdwide will be impacted by Cana-

The recent Canadian privacy case involving Facebook attracted international attention as the world's leading social networking site agreed to implement a series of changes that will affect 250 million users. While the case is widely viewed as a significant victory for Canadian privacy, the istem soleth reverse have heart and the proper have significant victory.

for Canadian privacy, the issue might never have been addressed but for a second, little-noticed privacy decision released two weeks later.

In December 2004, the Canadian Internet Policy and Public Interest Clinic (CIPPIC) at the University of Ottawa filed a complaint with the Privacy Commissioner of Canada against US-based Abika.com, an online data broker that collects, uses and discloses the personal information of Canadians (I am an adviser to CIPPIC but was not involved directly in the case). The company offered a wide range of search services on individuals, purporting to dig up everything from past police reports to consumer preferences.

A year later, the commissioner ruled that she could not investigate the complaint. The company refused to respond to questions and the commissioner was of the view that there was no mechanism to further pursue the case given jurisdictional limits of Canadian privacy law.

CIPPIC asked the federal court to review the decision. In February 2007, it rouled that the commissioner was mistaken—the law did not preclude conducting investigations of foreign entities even if subsequent enforcement of a finding might prome difficult.

inght prove difficult.
In light of that ruling, the commissioner

**Sometic her avesugation of Auckasam,
releasing a new finding on July 31, 2009.

**Working together with the US Federal
Trade Commission, the commissioner
determined that "the American company
disclosed the personal information of
Canadians, without their knowledge or
consent, to third parties" in violation of

During the nearly five years that the Abika.com case was winding its way through the Canadian legal system, CIP-

PIC filed a separate complaint against Facebook. Once again, the commissioner spent about a year investigating the issue. Now armed with the Abika.com decision that conclusively determined that there was no legal barrier to investigat-

ing foreign companies on their compliance with Canadian law, the commissioner conducted a comprehensive investigation of Facebook's privacy practices, Identifying several areas in need of change.

Taken together, the two cases provide a powerful response to skeptics who doubted the ability of Canadian privacy law to influence foreign organizations. Canadian law will not always apply—there is no connection to Canadian rules if there is no connection to Canada or no Canadian data collection. However, organizations that do business in Canada or collect Canadians' personal information should recognize that a corporate office in Chicago will not shield it from the application of Canadian business in Canada or collect Canadians' personal information should recognize that a corporate office in Chicago will not shield it from the application of Canadian business Calansus.

When the Canadian government introduced its private sector privacy law in 1998, the world was divided on the best approach to address emerging privacy concerns. The European Union actively promoted its detailed, regulatory approach, while the US sought market-driven solutions backed by tough penalties for violations of privacy promises.

Supporters touted the Canadian law as a middle ground atternative, featuring regulatory requirements and a privacy commissioner, but with greater marketplace flexibility. At the time, many thought Canada might serve as a model for other countries. Last month, the Privacy Commissioner demonstrated that it is not the Canadian privacy model that has been exported to other countries, but rather the law itself. W

Michael Geist holds the Canada Research Chair In Internet and E-commerce Law at the University of Ottawa, Faculty of Law. He can reached at mgeist@uottawa.ca sealing at michael.eeist 20



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A clear and present danger

Despite biased consultations Albertans have spoken out against nuclear power, but will the government listen?

SECULY WILLS

endorsed a plan to have the government strike a committee to study and make recommendations on whether nuclear power should be part of the province's energy mix. Premier Ed Stelmach promised to "involve all Albertans through public discussion to see if that's the direction we want to go in, pointing out that "this is a very important decision that the next generation and generations after that will live with."

The report of the government-appointed "Nuclear Power Expert Panel," which "There are those of course who have very strong feelings," said Minister of Energy Mel Knight at the time. "We have to make sure that all Albertans, whether they have strong feelings or whether they're we want to make sure all Albertans have their questions and concerns answered. in developing a provincial approach on the issue of nuclear power generation. that the province will not take a position until we hear from Albertans."

There were indeed "strong feelings," Expert Panel report and the lack of access to the "consultation." Although the to tell Albertans interested in commentnot all Albertans have Internet. After three attempts to complete the online ta Energy, I finally managed to secure a paper copy, which I duly completed and mailed in prior to the June 1, 2009 deadline. If the government had really wanted "to hear from all Albertans" on this critical issue they would have sent the sur-

Further input was limited to "randomly groups" held in 10 communities across had taken place. So much for Mel Knight's April 23, 2008 promise of "an unbiased examination of the issues ... an objective and broad-based research paper as a first step to having informed and meaningful discussions with Albertans." So much for the May 20, 2009 promise from Tim Grant, the asno doubt in my mind that if the people say: 'We don't want nuclear power,' it's not going to be here. It's my job to make sure people have access to the information they need to make an informed decision."

Despite the fact that the government's side of the nuclear power "debate" is a travesty of a full and transparent democratic process, Albertans have nonethe-



GONE FISSION >> How many ways do Albertans need to say no to nuclear? #File

less spoken out frequently and clearly and the government needs to take it into account before making a final decision on nuclear power. What follows are just some

Numerous reports questioning nuclear Alternative Perspective by Citizens Ad-(Cause), Nuclear Power in Canada: An Exin Northwestern Alberta by the Peace

Citizens' groups have also emerged in all corners of the province, including the may be constructed. These organizations include Nuclear Free Alberta, Citizens ergy (CAUSE), the Athabasca Bioregional Against Nuclear Development (CAND), the Peace River Environmental Society, Tipping Point Project, the High River Re-

the province to speak on the dangers of nuclear power, including Jim Harding, author of Canada's Deadly Secret: Nuclear System, the world-renowned Dr. Nuclear Power is Not the Answer and Dr. dian Coalition for Nuclear Responsibility.

Albertans have also spoken out through letters to the editor and by signing petitions opposed to nuclear power In a collection I have of 80 letters written by Albertans in the last three years, 75 are opposed to nuclear power in the province. Of the five that supported nuclear power, two came from persons

individual letters were written gion were presented to Peace River MLA clear Free Alberta in November 2008.

Despite it all, the Alberta government tors at its Darlington station, saying the is an idea whose 'half-life' has long since 2007 book The Geography of Hope wrote, "The Economist ... stated baldly of nuclear power plants that 'not one, anywhere in

ment has already made up its mind and public survey and stakeholder consulta-

tant to be left to politicians and industry. did not permit debate, Albertans never gave up because they believe in the declare Alberta nuclear free. V

Cecily Mills is a retired teacher, volunteer and lifelong social justice activist who

The Afghan follies

Widespread electoral fraud by Karzai offers Obama a way out, if he's willing to take it

Maybe it's the relatively thin air up on 🗄 than for making it in the first place DYER Ahmadinejad, who would probably have won the sectial election in Iran anyway, voting figures declared by the government triggered huge den strations in Iran and gravely under-

ghanistan, Hamid Karzai did exactly the would have been eliminated in the first. round of voting, so his re-election as president in the second round was assured. He had bribed the northern warlords to deliver large blocks of votes to roots made him the favoured candidate

people indulged in brazen, systematic cheating. His men set up hundreds of fictitious polling stations and regis-

real voting stations and kept local citiboxes with votes for their man. In some provinces, the number of votes for total number of people who had actually shown up and voted. But the "Indethat Karzai got 54 percent of the votes

Why did he do it? Maybe it was beministration wanted him replaced, and feared that the US would try to direction. At any rate, the damage is done, and Washington is now shackled for the electoral process and the Afghan people is manifest.

At the moment, there is dismay in the ask their soldiers to die defending an il-

thodoxy that the war in Afghanistan and start looking for a way out, it may What Obama could now say if he wanted, however, is: "This changes everything.

It doesn't, really, because the war in Afghanistan has been unwinnable for years and it was never a vital Amer ican interest. Nor was Karzai's

> fore this election. But Obama could of the regime that the United States is supporting has forced him to reconsider the scale of the US military commitment in Afghanistan, and he could then start

Suppose he does that, and that in a couple of years he is safely out of the door. The last American and other for-

we cannot know for sure. But here are

The 9/11 attacks were not planned



This shameful election is not just a disaster for western policy. It's also an opportunity.

in Afghanistan. They were planned by al-Qaeda operatives In Germany and advance warning of them

'allies," though they held similar views about the right way for Muslims to live. The mainly Arab senior members of al-Qaeda were in Afghanistan in 1996 - 2001 because they had fought teers during the war against the Soviet occupation in the 1980s. The Taliban them, and gave them refuge

stan. They controlled their own Pash plus Kabul and some other bits, but

So why does western political rheto-ric take it for granted that the Taliban would gain control of all of Afghanistar then allow al-Qaeda to have bases in the country again, or that they have the

western troops did pull out of Afmake a deal with the Taliban, and he might succeed. Even if he failed, few western interests are at stake in the election has given Barack Obama the political room he needs to save himself. and he should seize the opportunity. V

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column

Roundup

PROTESTS AHEAD OF MEETING

Locationmental activists staged a pair the high profile protests a day ahead the September 16 meeting between forms Minister Stephen Harper and US Taesident Barack Obama. Operations at shells Albian Sands mine near Fort Morrats were halted when 25 Greenpeace

activists chained themselves to equipment on the site and unfurled a banner reading Tax Sands: Climate Crime. On the same day members of the Rainforest Action Network unfurled a 20-metre-high banner over Niagara Falls, calling on Obama to reject oilsands oil in favour of a "clean energy future."

BYELECTION SENDS ED A MESEAGE

Voters in Calgary-Glenmore sent Premier Ed Stelmach a stinging rebuke in the September 14 by election, ending 40 years of Tory rule in the riding by sending outgoing Wildrose Alliance Leader Paul Hinman back to the legislature.

Hinman, who lost his former seat in Cardston-Taber-Warner in the 2008 election, won the contest with Aogs votes, or 37 percent of the total. Three-time Liberal hopeful Avalon Roberts came a close second with 3776 votes, while the PC's local star candidate, city alderman Diane Colley-Urquhart, finished a distant third with 26 percent of votes its platif the support of the control of the control

port enjoyed in 2008 by former MLA Ron Stevens, who stepped down in May.

The byelection, widely seen as a referendum on Stelmach's leadership, comes on the heels of the Wildrose Alliance Party's October 17 leadership contest and a vote on Stelmach's leadership at the Conservative AGM in early November.

PSE CAMPAIGN LAUNCHED

The advocacy group Public Interest Alberta has launched a provin-

cial campaign to head off what it calls "plans for deep cuts to post-secondary education" as the province wrestles with a \$6.9 billion deficit. The group says funding cuts are already impacting the quality of education, and that investments in PSE are critical despite the current economic situation. Details of the campaign are available on the group's website, pialberta.org.

SCOTT HARRIS // SCOTT@VUEWEEKLY COM

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6) Beautiful Eminem

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8) Summer Girl Stereos

9) Don't Trust Me 30H(3

10) I Want You Back The Jackson 5





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ALT HEALTH >> IATROGENIC DISEASE

A few grains of salt

SMON offers just one example of why a little bit of skepticism can go a long way



GOD DAMN THE PUSHER MAN >> When it comes to pharma, public health all

I shouldn't read the things I read, or talk : ed "every institution that might stand in to the people I talk to; they sometimes its way, including the US Congress, the fuel what some view as unnecessarily vig-Food and Drug Administration, academilant skepticism. Too late though, I had a conversation with former

Chopra this week, and in perusing an obscure library pick, read about latrogenic disease—disease caused by medical treatment—and about SMON in particular

Chopra and SMON aren't really related, except that both fuel my skepticism of the medical establishment and our food and drug regulatory bodies. Chopra, former Health Canada scientist. knows the inner workings of the regulatory process, and about the power of industry to obscure the truth about where the real risks lie.

Which brings me to SMON. SMON is short for subacute myelo-optico neu-ropathy, a polio-like illness in its ability to paralyze. It swept through Japan in pothesized it might be caused by high doses of a drug called clioquinol used to treat intestinal symptoms. In the end cliquinol was found to be neurorogenic disease. The drug was banned,

some of our troubling plagues might be our own doing just isn't as lucrative.

They're really not out to get us, I some-times hear. I know they're not, not in a conspiracy sort of way. But, since sci-Tricase dieven medical and beauth

As Marcia knyell, larmer editar of the

History shows that almost everything we learn needs modifying. That's the beauty of science; we keep adjusting what we know. But though we acknowledge the prob-lems of conflicted interests and

knowledge monopolies, and though we've been wrong too often to count and alternative theories initially vigorously resisted often prove true, skepticism directed at the medical orthodoxy writing in last week's Vue Weekly, aptly called "big business-supported journal ism," is still largely taboo.

Taboo or not, skepticism is in order Because once enormous amounts of time and money have been invested in an accepted theory, once too many careers are at stake, course corrections are delayed at the expense of human lives. So I listen to the experts and reac the power of sheer momentum. And I will develop a fully-informed decision on how to approach our health.

I admire doctors and am thankful for

medical interventions; don't get me wrong. They save lives, every day. My son is alive because of insulin. My broth er-in-law had blocked arteries bypasses last week. My other son now wears a where coat in a university hospital and yes, I think that's pretty cool. But none

cal science is industry driven; knowledge monopolies and conflicts of interest dustry that charts the path for medical and industry, as we all know, must put shareholder values above the public health interest V



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DISH



REVUE // COOKING CLASS

Spicy secrets

Learning the secrets of Indian cooking at City Arts Centre

ANGIE BIXOS

AMONEWAY ENDONCY TOM

I'm one of those people that can cook a fairly decent meal if I have a good recipe. But for some reason or other, Indian cuisine has always eluded me. I can follow a recipe by Madhura Jaffrey (the Indian cookbook guru) and it still inevitably ends up tasting like a non-Indian person trying to cook Indian food. A totally unauthentic, definitely not spicy enough version of what you'd get at an Indian restaurant. What was wrong with me?

I've long been obsessed with Indian food and my inability to cook it properly, so it would make sense that I, a vegetarian, would sign up for the City Arts Centre's Indian Vegetarian Shop. Cook and Eat class. I would finally be able to master also gobi. How hard could it be?

I met my classmates and my teacher at the Spice Centre (9280 - 3a Avenue) one Saturday morning in July for our tour and an explanation of all things related to Indian cooking. Our instructor, Sukhi, led us through the mind numbing Spice Centre while explaining to us the difference between garam masala and tandoori masala. I have to admit I was feeling a little cocky at the centre, thinking I knew everything I needed to know about spices. I was so wrong. I began to discover that my biggest mistake was always changing up the spices, mixing whatever I had around, thinking, "Well, I don't have coriander seeds, but I have cumin seeds!" or using ground coriander instead of the seeds, thinking, "Well, they're both coriander!" Apparently, it makes all the difference in the world. What a fool I've been.

After a thorough tour and lesson on spices, mixes, lentil varieties and okra we were invited to stock up on spices and snacks and meet at the City Arts Centre to start cooking.

At the City Arts Centre they provided us with a great big kitchen, plenty of room and lots of good cooking uten sils. We were handed a list with seven different dishes, divided into groups of three people and given a station. I was at the masala rice and aloo gob station. There wasn't a lot of instruction per se, we were just following a recipe and hoping for success. My teammates and Learefully measured out the spices, be-

DICIN 1

spices. I prepared the aloo gobi, a potato and cauliflower curry, with great interest, as I think this is a very impor-

After an hour or so, everyone was sta

After an hour or so, everyone was starting to look pleased with themselves and the kitchen smelled wonderful.

ing very particular all along so the dish would taste as "authentic" as possible. We started with the rice dish, taking turns chopping, mixing and grinding

ing to look pleased with themselves and the kitchen smelled wonderful—like real Indian food. One team had made pakoras, a yummy, spicy nugget made of mixed vegetables and chickpea flour and fried until golden. Another team made mushroom curry and raite, a cool yogurt dish with red onion and fresh cilantro. There was also as how percent it reamy positinged curry with homemade cheese, and a vegetable korma, which is a mix of vegetables and spices in a yogurt sauce.

We set out all the food buffet style and began to garnish the meals and get utensils out. Everyone piled their plates high, excited to taste everything. I first tasted the aloo gobi, which my team had prepared. It was spicy! The paneer was tasty, as was the korma. I felt that the rice would have been good plain, as everything else was so flavourful, but he real winner were the pakoras; the were a hit and they disappeared beforanything else. We ended our meal with a big mug of chai that our instruct prepared using only cloves, cardamo; black tea, milk and sugar. She cooked very slowly and for quite some time and I realized that this was an essential typ I was happy to have a real chail recipe as I find it is always the perfect ending to any Indian feast.

Although the instructor's input was invaluable at the Spice Centre, I hardly recall her during the cooking portion of the class, which was unfortunate as I would have enjoyed a few anecdotes an some tricks of the trade. I certainly enjoyed the class but I felt I was just reading a recipe and following it. That said I left feeling stuffed and happy, armed with recipes and the hope that I coul: make this feast all on my own one day

Hoping to impress friends and family, I decided to host an Indian feast at m home so I could try out my recipes and dazzle people with my cooking skill. I was pretty sure they would think that grew up in Mumbail I now had a giant box of Indian spices purchased from the Spice Centre and from Superstore Superstore carries a good selection c spices, but you might end up with five pounds of chana flour and a lifetime supply of fenugreek leaves.

supply of feature with the supply of feature with my aloo gobi recipe and instead of adding the cauliflower and potato, I made a dal instead. Dal is a spicy lentil curry using the same specombination and tomato base you us for making aloo gobi. I made the dal the evening before and discovered that if was really quite simple once you have all the spices: it only took about 20 minutes fact, all of the recipes were quite simple and follow—I think it is often a matter of having the correct spices on hand I also prepared the vegetables for the pakoras the might before, as they require a lot of choping. I prepared the mushroom curry and the shahi paneer about an hour and half before my guests arrived. We were given a recipe in class for making homemade paneer, but I figured since I have two jobs and a two-year-old I could be excused from making it from scratch, regardless of how easy it seemed.

I put all the food out buffet style and we sampled everating. The passwers had the transport of the cycled the decision to fry them up in the 29-degree heat. I heard a lot of happy comments about the mushroom curr and the paneer was also garnering a tention. But there was one nagging problem that almost everyone exception, we way year and seemed to motive all food just want spicy! Not any of it

CONTINUED ON PAGE 18 >>

Best waffles ever?

Adding Rice Krispies to the batter yields surprises



Hike waffles, but I don't like Rice Krispies That doesn't usually pose a problem; I eat waffles, and I don't eat Rice Krispies.

made the best waffles ever. And guess what the secret and mysterious (and weird) ingredient was?

I'm still not sure what possessed me to actually try it. Maybe it was the big box of Christmas Rice Krispies languishing in my cupboard, the

one my daughter simply needs to have every year and then only downs a bowl or two of. Maybe it was my utter adoration of waffles and the possibility that these were, in fact, the best waffles ever. Or maybe it was because it was just too bizarre to pass up. Whatever the reason, the very next

Whatever the reason, the very next morning found me climbing on a kitchen chair and reaching way to the back of that impossible cupboard above my fridge. My fingers grasped a large rectangular box and pulled. Ta-da—the Christmas Rice Krispies.

I checked the expiry date. Evidently even airy specks of sugar and salt are subject to ruin. Perfect—I had a two-

week buffer before they were due to self-destruct. Out came my bowls and I started combining the most unlikely ingredients. Into one bowl went the flour

(I used 1/2 cup whole wheat and 3/4 cup white). Rice Krispies, cornstand, sugar, baking powder, baking soda and salt. Since I had broken the cardinal rule of baking and didn't give the recipe a thorough read before embarking on my experiment, cornstarch was kind of a surprise ingredient, too. One I don't use very often.

It must have been my husband's lucky day—I had just enough, circumventing an unexpected morning jaunt for him to the grocery store.

Into another bowt went the egg yolks, the milk, the vanilla and the oil, and then I beat the egg whites. I have to admit, separating the yolks from the whites and then beating the whites is not my favourite thing to do. It takes time, dirties extra dishes and is, in general, a pain. I usually skip that step but, in the spirit of the experiment, I followed the recipe exactly. Except for the little bit of whole wheat flour is substituted, that is.

So I beat the egg whites until soft little peaks held their shape when I lifted up

peaks held their shape when I lifted up the beaters. And I pretended I enjoyed it Then it was time to combine everything. The milk mixture got dumped



into the flour mixture. Before I could even stir, the whole concoction started to snap, crackle and pop. Seriously, Musical waffles. Thankfully, the concoction quickly tired of singing and started to resemble normal waffle batter again, except for the red and green flecks.

I then folded in the egg whites. Folded,
CONTINUED ON PAGE 18 >>





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DISH AT HOME

not stirred. Stirring would deflate them and make the whole beating the egg white thing furtle. So don't stir.
I now had lovely, airy, and very colourful waffle batter. The red and green Rice Krispies did not magically become muted once they were incorporated into the waffle batter.

don't keep pouring until the batter reaches the edge, or you'll have waffle batter everywhere. Leave some room for the waffles to expan. A minute or two later, a high-pitched beep pierced the kitchen, it was my signal the waffle was done, courtesy of the all-knowing waffle iron. I gently coaxed the large, fluffy and deep golden brown creation out of the hot iron and obunked it on a waitine olate. Iron and plunked it on a waiting plate.

corner before dousing it with toppings

corner before dousing it wan toppings—a, naked waffe can't hide anything. The waffle was light and crispy and at solutely lovely. And still speckled with red and green flecks. I read—and who knows—that the Rice Krispies beare in the pockets of air in the waffles, making them extra-light. Someone in my house thought they tasted like Rice Krispie squares, but I think that was just wishful thinking. They definitely had a slightly sweeter edge, though, thanks to the

The crispness even held up well to liberal dousing of various toppings. And there was no snap, crackle and popping

Were these the best waffles ever? I'm not sure, but they were pretty dam good And now I know what to do with big boxes



The recipe says to pour 2/3 of a cup of batter into the centre of the waffle iron, but that's far too methodical and precise for me. I just poured until it looked

The anticipation was high, and one of my kids immediately whisked it away. It was treated to a strawberry-and whipped-cream bath before 1 could even snag a measly crumb.

More batter, more high-pitched beeps

RECIPES

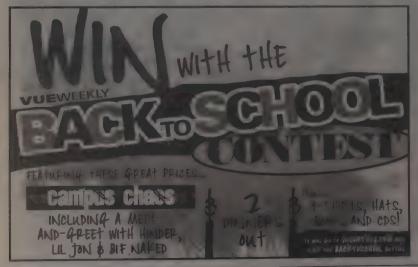
LIGHT AND CRISPY BELGIAN WAFFLES (from America's Test Kitchen)

COOKING CLASS

SERVINDED PROMULOS

Now this is entirely my fault and I ac us that the recipes were seasoned acwas pretty spicy. When I made the aloo keep everyone happy, I would keep all of the dishes mild. The result was that a non-Indian person trying to make Indian food. And I was pretty sure no one thought I grew up in Mumbai. Now I know for next time to follow the in-

I was feeling pretty confident about making the chai on my own since reand milk. That's the real secret, I guess. because guests were now asking me for Indian food is all about secrets. I feel like I now have a few of my own 🤟







Grape history lesson

The more you know, the more you can enjoy



IT WON I BE LONG NOW >> Grapes growing in South Australia File

it's easy to get confused about the grape sometimes known as Syrah and sometimes as Shiraz—after all, having two names for what is essentially the same thing seems designed to bring on befuddlement. The confusion has only been increased by the effective marketing campaigns of Australian wine-

makers, who have all but exclusively associated Shiraz with their country. Add to all that a number of legends about the grape's origin and one might become so miked up, not even a stall glass of the stuff can take the edge off.

One of the most persistent lagends surrounding the wine comes from the city of Shiraz in Iran which was, at one time, famous for its wine. Despite the many legends surrounding Shiraz which appeared to back up claims that the city was the origin of the varietal, in the late 1990s this was proven to not be the case in 1998, researchers successfully concluded that the grape varietal is native to France. The DNA testing found the parents of Shiraz—or Syrah if you prefer to be two obscure Vitis Vinifera grape varietals called Dureza and Mondeuse Blanche; both existing only in a very small region close to the Rhone Valley.

The Rhone Valley and southern appellations are the main growing regions for this varietal in France. Known to make some of the most complex Syrah in existence, these wines are also made to last, as they can age up to 20 years with proper cellaring. The powerful and bold wines of Hermitage, the most famous of the Rhone Valley appellations, gave Syrah its global recognition. Made from 100 percent Syrah, these inky, deep garnet-coloured wines have luscious aromas of black/red fruits, leather and spice, along with smoke, rich fruit and pepper on the palate. Syrah is also commonly blended with Grenache and Mouvedre to enhance

each of the grape varietals' strengths and to minimize its weaknesses.

The first plantings of Syrah in Australia occured in 1831 after clippings of the varietal were brought over from France and Spain. From there, the Australian wine phenomenon slowly took hold of the market, increasing its fans significant the state of t

cantly between 1970 and 1990, becoming a major player by the turn of the century. I don't think the Aussies or the world were quite ready for the popularity that was to come from the cutting-edge packaging and competitive pringip backed up by

sinfully good wine, ready to drink straight away. The Aussies, like the French, use Syrah to blend, using Grenache, Syrah and Mouvedre in the blend, with GSM written boldly on the label.

At the same time Australians were growing, harvesting and crafting these delicious, rich-berried wines the Californians were also focused on Syrah; inky and rich as well, but with undertones of earthiness and licorice spice. In 1970 a group of viticulturists called the "Rhone Rangers" planted the first Syrah in California. The hot climate of the western regions turned out to be ideal for growing Syrah. Napa, Sonoma and Paso Robles are some of the regions producing these inky, jammy wines, in essence, California Syrah was on the market in a New World package, with New World style ready to compete.

Syrah/Shiraz is one of the most popular grape varieties in the market today, whether it's from Australia, California, France or the many other wine-producing countries in the world. From the incredible richness on the nose of a Rhone Valley Syrah, to the jammy, luscious fruit and spice of a New World Shiraz, each country and its coinciding terroir offers an originality of flavour that is worthy of your exploration. W

EXPERIENCED FOOD WRITERS NEEDED

Vue Weekly is looking for a few experienced writers whose love of food and love of writing go hand in hand. An ability to meet deadlines, ace word counts, and explain what tapenade is over and over to your editor without getting super frustrated are all countries and action tiggens attributes. If you posses, these attributes, please and action of the writing camples and a CV to dish@vueweekly.com



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ARTS



The Drowsy Chaperone Prairie Artsters

PROSPECTUS

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Arts Reviews

Find reviews of past theatre, dance and visual arts shows on our website

PREVUE // VICTORIA MARTIN: MATH TEAM QUEEN

The nerd circle of life

Victoria Martin: Math Team Queen examines the clique-filled, high-stakes days of high school

FAWNDA MITHRUSH

Francisco III SAFOW

The way people see their high school they attended: the view might be skewed if the student body was large or small, or if the school was in a big city or remote town. Usually though, hindsight of that very special time in life—that excruciating, uncertain, pressurized handful of developmental years—all depends on who was there, who pissed you off, or who you tried to impress.

It's at this tortuous cusp in life where Victoria Martin comes in. The themes in Northern Light Theatre's season opener are quite a departure from the company's reputation for curating dark and difficult subject matter (NLT is also moving south to the Varscona venue this year), but Victoria Martin: Math Team Queen was one play Artistic Director Trevor Schmidt was unwellinged passes up.

"Tlove this play. I think the kids in it are so sweet, and it's so endearing," he explains. "There's social status and peer groups and cliques and unspoken rules about social behaviour that nobody can ever get on top of. When I read it I remember being quite moved emotionally. I think I probably wept a little bit—I'm a big sucker that way—and if a play moves me emotionally I definitely want to do it. I read it and thought about that terrible time in life when everything is life and death—it invoked that time period on such a gut level, on such a core

Essentially, the play presents the storied clash of the cliques. The very pretty, very popular Victoria (Melanie Piatocha) has to join the math team—eeew—to avoid detention. Of course, said team is chock-full of geeks, four to be exact, each with his own quirks and troubles. They don't like her, so to spite them she sticks it out on the team, all the while keeping it secret from her popular friends. As it turns out, all of them actually do have feelings (including Victoria)—and there's plenty sur-

"Everyone has a little secret, everyone has a little crush, and everyone has their own insecurities," Schmidt says, admitting that he and the cast of young



ALGEBRA IS SO TOTALLY, LIKE, HARD >> Victoria Martin: Math Team Queen follows clashing high school cliques #Supplied

up-and-comers are working with some pretty hackneyed stereotypes. Tim trying not to do like tape and the glasses and bad mixes of plaid with bowties—we're not trying to do a cartoony, overthe-top version of nerds. I think it's grounded and rooted in a kind of reality. It doesn't matter what you're dressed

like or what social scene you're in in high school, it's all based in that terrible fear of not knowing if you're doing the right thing because you've never done it before. One of the things they keep saying in the play, the characters keep turning to the audience and saying. In case you don't remember, this is what high school

is like.' The stakes are so high. If you ever seen a teenager who's had a figh with their friends, their world is over

Working with the young cast has cause a bit of a shift in gears for Schmidt, to-Joining Piatocha are Branden Martuplaywright Jason Chinn, and best bu-Cole Humeny and Richard Lee Tsi.

"It's really great as a theatre directo work with younger people once a while because they will blindly trusyou, which is great," he laughs, "busio realize that I want them to undestand why I want them to do things and it's good to force me to articulate."

... I said to the actors at the beginnin. I could try and force you all to work, the speed and the way that I work, but that's not really good. I'd like to figurout how you work as a performer and to speak to you in your language rathe than making you all learn mine."

than making you all learn mine."

Good advice for any student struggling to understand the people around them, isn't it?

FRI, SEP 18 – SUN, SEP 27 (7-30 PM)
VICTORIA MARTIN. MATH TEAM QUEEN
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VISUAL ART // PROSPECTUS

The sum of its parts

The individual works in SNAP's group project *PROSPECTUS* don't make up a greater whole

MINAME BY MUCH BY CHIEF BY LATER

SNAP, as a workshop and gallery combined, is intentionally a very community-oriented space. Artist-run centre members' shows are strange things, however, as even a tight community-driven organization like this one draws a varied audience. They aren't like the usual kind of group show, because they present a minimally curated cross-section of the group rather than a focused exploration of an idea, or even a group of people tied together by more than circumstance. What then, is there to saw about them?

But the initiative to exhibit this collection, the desire of the society members to mount something as an organization, makes sense. Like many of SNAP's initiatives, it is about emphasizing and strengthening the community surrounding the centre. I can only speculate about the specific reasons for mounting PROSPECTUS, aside from tradition, but as a group project, from the artists' point

of view, I can perhaps see the draw. That doesn't necessarily make for a compelling show, though.

is the work itself. Beyond Marc Siegner's rough characterization of the work as small or medium-sized, on paper, and drawing-like, most of the prints are basically the same. All but a handful are black and white, with perhaps a pale, warm neutral like cream helping out, and featuring cloudy tones mixed with snathes of photography, semi-legible text and drawing. This is apparently what printmaking is about in Edmonton, and this show is not the only place to see it.

Not all of the work fits this category, of course: there are tricks in a few of the works, appealing details, and even once in a while some colour. And I'm well aware that working in a certain method or with a certain press or what have you will produce results of a kind, and in a shared studio like SNAP where the presses and associated equipment

are such a big attraction, a certain commonality is expected. But I am not sure why "printmaking" seems to refer to this kind of image specifically.

I wrote last week about sculpture that I felt failed to distinguish itself from a long line of similar work, and the same phenomenon can be seen in these prints. Looking at the show as a whole, it's not really clear why we should care about the works individually, which really does a disservice to the prints and even to the arrow of the seen of the see

PROSPECTUS

CLK - FLANK F NE

DRAMA // TIDELINE

Bury the past

A stint as a gardener helped Jeff Page find Tideline

PAGE BEINDA

The summer before he entered the University of Alberta's MFA directing program, left Page was broke

"I heard that Tom Peacocke, who was one of the founders of the dram department and a great, great theatre artist in Edmonton, a very important man, needed a gardener," he says, taking in the coffee house patio sunshine between rehearsals. "I don't know anything about gardening, but I know I can lift heavy things, and at least have the skills of a families of a life of the same and the skills of a families of a life of the same and the skills of a families of a life of the same and the skills of a families of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the same and the skills of a life of the skills of

Soon Page was getting his hands dirty in Peacocke's yard. The work itself was, of course, not very theatheast may be a precious sinut did head time to itself the appearance who wing that the guy tolling about his garden was about to enter the directing program, the guy started exerting a little influence over Page.

"The gardener was being gardened, in ssence," Page muses. "He kept asking me these questions: why do you choose plays that you choose? What's the first unessent you choose? What's the first unessent you we let ask a dee. How do you communicate with an actor? I would be left all day to ponde them while I pulled weeds and planted pogonias ... One day I was sitting there and he threw a book at me, and he said 'Nobody does this guy. He's important And he threw Tideline at me."

A strange, poetic script, Tideline for lows Wilfrid's (Scott Shpeley) attempt to bury his father in the man's home courtry, a war-torn Middle Eastern land thai already double-stacks its corpses in the ground, and has little use—or room for another cold body. As Wilfrid ven tures deeper through the country, his starts to encounter similar individuals burdened by their own pasts and family histories, and his journey starts to widen beyond just laying a man to rest in himative land—Tideline questions how we can bury a violent past altogether and start fresh, free of hereditary conflicts and old hatreds that too often get hand-

CONTINUED ON PAGE 22 >>

Dream weaver

The Drowsy Chaperone's hilarious musical-within-a-play lets our own personal experiences transform it into something heartfelt



CALCH THE BOOQUET >> The Drowsy Chaperone happuly marries humour and

DAVID BERRY

/ DAVID@VUEWEEKLY COM

In my preview for The Drowsy Chaperone a few weeks ago, I talked a bit about how it was a love letter to theatre, and its power to move us. There are certainly elements of that—anything that creates a musical-within-a-play as lovingly and unreservedly as this is obviously saying something about what theatre does—but after seeing it on stage, I have to say that's too small a piece of the whole puzzle. This is much more a play about how our own personal experiences can transform a play: the musical, as our guide will point out numerous times, is a fairly cheesy bit of puff, the kind of thing that, if it were real, would be justly largely forgotten. But it is something else entirely to Man in a Chair—a personal connection with his mother, a large to the more of the power of the prevention of the power of the after to move as the power we have to make theatre moving, the myriad esoteric personal connections we bring to a performance that a large control of the power of the prevention of the power of the prevention of the power we have to make theatre moving.

The play begins in Man in Chair's (Jay Brazeau) apartment while he is experiencing one of his blue moods, or as he describes it, in a taste of the self-awarely anxiety resulting in non-specific sadness. His remedy, implied to be his large of the self-awarely anxiety resulting in non-specific sadness. His remedy, implied to be his large of the self-awarely to take us through the eponymous musical, a 1920's peaudo-vaudevillian spectacle that takes place in the lead-up to the wedding of Robert Martin (John Ullyst). The main plot point, as Man in Chair will gleefully point out, is that the groom is not supposed to see the bride on the wedding day, and that's rounded out punny suggests a dark's rounded out punny suggests a dark's pit laking setty marton, a indiculously accented.

foreigner and the eponymous chaperone (Susan Gilmour), a tipsy mentor played by an egomaniac. So that's the musical we're supposed to be dealing with.

The framing device of the Man in Chair allows The Drowsy Chaperone to produce its ridiculous musical and mock it, too, and it takes full advantage of both opportunities. The aforementioned for-eigner, Aldolpho, is ridiculed by Man in Chair as a relentless ham and then draws some of the play's biggest laughs from strained overacting; the Chaperone is revealed as an irresistible diva who selfishly demands a chance to belt out an anthem in every show, right before Gilmour nearly brings the house down with an ode to alcoholism. It lets us in on the joke right before it pushes it to its ridiculous extreme.

Ironic distance can frequently come off as annoyingly post-modern, when it doesn't completely undercut what follows, but it works extremely well for two reasons. For starters, the musical itself, while ridiculous, is impecably put together (with the possible exception of Ullyat's singing; while a talented and emotional performer, he's nevertheless routinely outclassed in musicals, though at this point I blame casting). Even the occasional record skip is sharply choreographed, and the music is grand, particularly if, as the Man in Chair suggests once, you don't pay much attention to the lyrics.

More important, though, is that con-

nection between Man and play. Though he claims at the beginning to only want a little entertainment, as he leads us through its patently obvious theatre, or at least this little musical, is not such a simple thing for him: he glories in the curious foibles, rants about things that break the mood, almost breaks down over connections that draw him back to his own life. It leads to an ending that's an unexpected but entirely earned hearta very welcome and fitting reminder that theatre's-and, if we're going to be high-falutin', art's-greatest trick is giving us insight on the hang-ups and connections we bring to it, taking our own personal world and giving us a chance to work it out up on stage. V

UNTIL SUN, OCT 4

THE DROWSY CHAPERONE

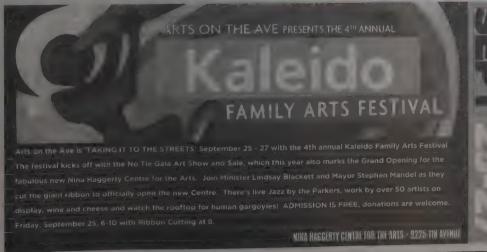
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MORRISON STARRING JAY BRAZEAU, SUSAN GILMOU DEBBIE TIMUSS, JOHN ULLYATT



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Elaborate on collaborate

ATON

What does it mean when someone wants to collaborate?

Collaborating, as both word and action, : past collaborator (in an era when nobody gets tossed around a lot these days. Everyone seems to be collaborating with someone, and if for some untimely reason they are not, then there's definitely talk of collaborating I will offer the opinion up PRAIRIE on a future project.

precisely: good collaborations are extremely difficult. A juggling act of vision, skills, egos, personal growth and straight up logistics, to collaborate means to trust and release total control by all parties in favour of a unified and com-

many people can pull this off. Recently experiencing three very different types of collaborations in the form of contemporary dancer/choreography Paul André Fortier with musician Robert Racine, drawing between Tim Rechner and Caltlin Slan Richards, and a mixed media visual installation by Sarah Alford, Jennifer Bowes, and Shirley Welbe, I'm left wondering about the limitless

In their artist talk prior to their opening

gets to collaborate with Betty Goodwin, referenced the art happenings and colists like John Cage, Merce Cunning-ham, and Robert Rauschenberg

I will offer the opinion up front: collaborating is extremely difficult. Or more influences and collaborations, production of Cabane moved beyond mutual inspiration and into the

As Edgar Degas was greatly influenced by sitting in on ballet classes, produc-ing a series that would shape the era of Impressionism to Richard Serra's formarary dance, channeling this perception of movement and space into post-war sculpture, these too are not collaboradoes actively involving your inspiration in the process equal a collaboration?

Rechner, whose work continues to be based in a harmessed intuition, contribute his aesthetic and energy to the show, but like Racine, he too serves more as a trigge and influence in the overall work.

On the same night of Richards and Rechner's opening, Alford/Bowes/Weibes Spaces Within | Within Spaces premiere: at Harcourt House. Also calling this a col laboration, the artists showcase thre distinct sections reflective of each artist's practice. Since meeting three years agr In Grande Prairie, and living and working respectively between areas in Northern Alberta/Chicago/Vancouver, the three have kept in touch through periodic up dates on what each is working on, and even sending in samples of materials, times. The individual works alone are in dicative of each artist's heavily processed aesthetics and practices, sharing similarties in transformative labor techniques tectable compromises engaging in quiet conversations amongst the works, the unification of the pieces solidifies their process into a collaborative exhibit. A inclusion of each other's growth that creexpand each other. V

Army Fung is the author of PrairieArtsters.com

A juggling act of vision, skills, egos, personal growth and straight up logistics, to collaborate means to trust and release total control by all parties in favour of a unified and comprised vision—and unfortunately not many people can pull this off.

performer certainly triggered much of most likely inspired and benefited For-

Local figurative painter Caitlin Sian Richards premiered her new series of drawthe two over a span of four months, it is visually clear that Richards' formal techniques are heading into a new direction

TIDELINE S CULTUTION ED PROBUTXBE 18

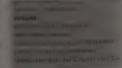
jdi] Mouawad is talking about is this of how can we, as young individuals in brought in a cast and crew whose culpoint him in the right direction, chaences into the production.

"I think if you were gonna do this [play], you have to work that way," he rogant enough to say 'I'm gonna tel-

I think a lot of what Mouawad is talking about is this idea of cultural belonging, and this idea of how can we, as young individuals in this world, move forward in the creation of ourselves if we're constantly being urged to kill each other by these ghosts, and these age-old hatreds, and rivalries and prejudices.

Page was managued by Tricking but the on. So he geared most of his MFA ses-

right in the theatre.' One of the thingtorial page humanists: people who can get outraged at what they read in th. better get the people that it will resu





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TOP 30 FOR THE WEEK OF SEPTEMBER 17, 2009

- 1. Sam Baker Cotton (music road)
- Tom Russell Blood And Candle Smoke (shout)
- 3. Slaid Cleaves Everything You Love Will Be Taken Away... (music road)
- Christian Hansen & The Autistics Power Leopard (ch)

- 8. Steve Earle Townes (new west)
- 9. Rauf Malo Lucky One (concord)

- Tinariwen Imidiwan: Companions (outside)
- Modest Mouse No One's First, And You're Next (epic)

- Gordie Tentrees Mercy Or Sin (gordie tentrees)

- Trevor Tch : Sky Locked Land (riverdale)

- 29. Lee Harvey Osmond A Quiet Evil (latent)
- 30. Revere Source Review S/T (bookings)

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Fest or Famine? by Brian Gibson

Film fests season is upon us, and Brian Gibson examines what, exactly, is the point of the festivals

COMEDY // TULPAN

Sweet dreams

An optimistic protagonist and an environment with personality create Tulpan's immaculate charm

JOSEF BRAUN

There's this image in Sergei Dvort-sevoy's Tulpan that lingers in your mind long after seeing it, perhaps because it sort of sums up the particular along the vast flatness of some Kazakh steppe with his buddy Boni, who drives this souped-up tractor pasted over with tittie pics, blasting Boney M's rendition of "Rivers of Babylon" through the stereo on endless repeat. Asa dangles his as though he's a sail catching the wind, optimism that silently defies whatever glum presumptions you might have of the two worlds he's moving between, one being that of a low ranking officer nomadic shepherd trying to support a that might as well be the fucking moon landscape, so remote from modern

Though straddling two worlds and probably not fitting in very well with either, Asa's young and optimistic. He wants to get married and start a fam-



HOMEWARD BOUND >> Protagonist Asa dreams big in Tulpan // Supplied

ment of his own, through he dreams not of a traditional yurt like his sister inhabit, but some sort of big, Westernstyle spread with electricity, running water, and satellite TV. He is above all a dreamer, which doesn't help much when there's sheep to be herded and children to be clothed and fed. But the world around him is changing, a lifestyle is vanishing, and maybe some sort

of special human fortitude along with it, so maybe a dreamer is just what's needed to make the transition. He gets a Ondas (Ondas Besikbasov), who doesn't believe Asa has what it takes to build the And he gets little sympathy from the family of Tulpan, the "neighbour" girl whose hand he comes asking for in marriage. It makes for one of the funniest scenes in the film, Asa trying to impress Tulpan's parents with his sailor suit and his terrifying and no doubt very tall tales of survival amidst the deep-sea food chain. "God, is she beautiful!" Asa raves at one point about Tulpan. But for all his efforts he's never even been granted a peek of the girl he so wants to make his. Again, it's all a dream.

Winner of the Prix Un Certain Regard at the 2008 Cannes Film Festival, Tulpan is some kind of wonder. A bit like Atanarjuat, it offers an unusual combination of elements, a narrative that roughly adheres to a genre convention or two, a startling and rigorous anthropological study and a distinctive cinematic approach to characters that for the most part have likely never stepped inside a cinema in their lives. The results no doubt have a lot to do with the depth of Dvortsevoy's investment into the people and place before his camera. He was born in Kazakhstan, and lived there for 28 years while working for an aviation company and developing his chops as a documentary filmmaker. He spent months casting the nonprofessional actors and then brought them out to live in a yurt for a month before production began. He's said that only about 20 percent of the film was fully planned out, while the other 80 percent was prompted to some degree by the environment and its wildlife, which is found to be bursting with personality. When you see the film, you'll understand just how attuned to its environment Tulpan really is. It's not too much of a stretch to say that Dvortsevoy's camera captures miracles. Messy miracles. Of course, there are miracles and

there are miracles. Kuchencherekov's

performance is itself something that

verges on the transcendent, not only

when he's under extreme duress, but also when he's just trying to drum up some good faith. Asa seems endearingly innocent to his lack of conventional handsomeness, and there's a terrific scene in which he displays a picture of Prince Charles as evidence that guys with jug ears can be glamorous, too. It's another sparkling moment of dry comedy, but there's something more to it, something that testifies to the breadth of what movies can do, taking us to the loneliest places on the world, patiently waiting to find some vision to film there that's pulled straight out of the uniqueness of that place, and still in the end coming up with something that has genuine old-fashioned movie charisma. W

TULPAN ****

The invariable Mr. Mamet

David Mamet's Homicide doesn't stray from his usual style, and that's fine

A fresh appraisal of David Mamet the : Mamet knows something about Mametfilmmaker-as opposed to the play- speak, that deliberately repetitive, fragwright, novelist, essayist, or polemicist, which each present a whole other can of worms—prompts test his touch, if he's honing and deepening his art, as at mast his die-hard admirers thank or if in fact he is and has atways been an acquired taste, After finally seeing Homicide (1991), met's third feature, now available from the Criterion Collection, I'm struck b. just how stubbornly adherent to the same approach to narrative and style Manuel's films have remained Speaking as one of the few people I know who actually liked the embracing of classical Hollywood artifice and stolc machismo of Redbelt ('08), I see this body of work

as less varied, or variable, than it's often Anyone who knows anything about

mented, something wildly cryptic form

of verbal exchange that pushes naturalism so far that it beantly stylized. People don't actually talk like this, but the eccentricities of real talk.

Over the years i've found this defining, or at least not as rewarding as other aspects. Though mapped out in big, alterheated patter, I'd suggest that Homicide's real strengths, as with a lot of Mamet, lie more in story and theme, in engrossing is a movie about cops and criminals dotaking sides, about tit-for-tat acts of violence. But then again, maybe it's not about any of these things. Maybe It's about the same thing nearly all Mamet stories seem to be about, something to do with how the road to integrity gets narrower and lonelier the further you follow it, to the degree that even those who directed you down the road in the first place turn out to be false allies. It's a existentially freeing.

Detective Bobby Gold (Joe Mantegna), the protagonist of Homicide is, to be sure, a talker. He's the resident hostage negotiator. His colleagues refer to him as the Orator. They depend on him when dealing with people in need of convincing. It's not that he has some unusual style of plainspoken. Somehow this connects to Bobby's being a Jew, something he's he grew up being disparaged for his race and just wants to be a cop now, and a good one. He's always the first to enter a door when danger could lie on the other side. Though his reputation is solid some part of him is always trying to prove himself. He and his partner Sully (William H. Macy, with a big-ass moustache) are supposed to track down a cop-killer (Ving Rhames) who slipped through the FBI's fingers, but chance steps in and shoves Bobby onto another case. An old lady was killed behind the counter of her convenience store. The locals say it's beshake it off, but his superiors demand he attend to it. Partially because the griev-

Bobby's journey is founded in identity crisis. It takes him from disdain for his own Jewish heritage to an all-consuming longing to belong to a community with deeper roots and a more profound cause than that of the police, who Bobby refers to as "the garbage men"; he goes from audaciously insulting the family of the murdered woman to desperately trying to penetrate their secret world of reforces of violent anti-semitism surrounding them; he goes from loathing what he sees as a Jewish persecution complex to realizing the conspiracy against them seems all too real. But without spoiling too much of what follows, Homicide comes to reveal that blood ties are never what they're built up to be, that the only family worth trusting is the one you build that those who seems closest to you are perfectly capable and actually far better equipped to fuck you over. We meet a man who killed his wife and children. We meet a mother talked into trapping her own son. And we meet Bobby, searching for meaning through connection to his ostensible People, only to find himself increasingly isolated and ill-prepared to take care of himself or his work-an early scene in which something as seemingly minor as a torn holster strap pays off in that old-fashioned dramaturgical way that Mamet has such enduring affection for. So Homicide is a lesson in noir, and for the most part about as good as Mamet gets. And I think if you watch it and (re-)try his later, less celebrated films-The Spanish Prisoner (97) anyone?-you might find the throughline has more consistency and integrity than naysayers claim. V



Film Capsules

Opening Friday

Cloudy with a Chance of Meatballs

Written & Directed by Phil Lord, Chris Miller

Faris, Bruce Campbell, Mr. T

Don't snag yourself on the whole "funny for grown-ups too' thing—jokes in family films we think children are too dense to relate to. Creativity succeeds when those tines are dissolved, or at least made insignificant, so that even the keenest talkers can't decipher what they liked about it. Cartoons are no exception; they're alright when they make adults feel like children, but are even better when they remind us that were hardly that different to begin with. We all like to watch stuff, and some-

Cloudy with a Chance of Meatballs is about an oft-failed scientist namer Flint who lives in a town that loses its sardine factory, the prime source for jobs. People only get to eat sardines, and then the mayor tries to boost the town's cred by increasing tourism. There's an obvious parailel here to Michael Moore's Roger & Me, a grown-up movie that a lot of people thought they wouldn't find entertaining because it's about unemployment.
Flint notices that, because of the sar-

Fint notices that, because of the sardines, everybody has lost their interest in eating. He invents a computer application that can turn the rain that falls on his town into whatever kind of food he writes into the program. What's funny is that Filint merely types in the kinds of food into a line of text that closely resembles HTML coding. Also, the display on his computer is a pastiche of different styles of graphics from various time periods, which confuses us as to which branch of computing styles that the film is referring to.

Then Flint meets Sam Sparks, an aspiring weathergirl eager to cover his story when the town makes news as delicrous food begins dropping from the sky. He makes her a palace out of Jello. They have trouble defining it, and why it's so fun to eat—it's practically synthetic, like the food that he makes in his computer. But it still brings a kind of joy to everyone, and they don't

Cloudy with a Chance of Meatballs works because it bounces so many different elements of humour and contemporaneity off of each other, and makes us feel like theyre somehow all related because we are so entertained by watching them work together. It's not that it lets us escape from what we call our over-thought, complicated lives—that's impossible. Instead it makes sense of those complications so that we feel good about them, and that's better.

The 3-D version costs a few dollars more, but the filmmakers put the technology to good use. The objects don't leap out from the screen at the audience, like we might expect. The most interesting effects, like intricacies of the characters' physical features and the spaces they inhabit, occur move the space of the frame accessed in the space of the film to collide with the space of the real, we are invited all the more close until it becomes that we are one and the same.

IONATHAN@VUEWERKLYCOM

The Informant!

Written by Scott Z. Burns Directed by Steven Soderbergh Starring Matt Damon

The exclamation point decorating the title of The Informent's gives us a helpful nudge from the get-go that where we're going is going to be plenty goofy it's not a musical, but it is in one sense a hell of a song and dance. As imagined by obscenely productive director Steven Soderbergh and Bourne Ultimatum screenwriter Scott Z. Burns, this filmic realization of investigative reporter Kurt Eichenwald's 2000 nonfiction book of the same name—sans flamboyant punctuation—is less a corporate thriller than it is a punchy comic meditation on greed, compulsion and manipulation. Mark Whitacre, the agri-business executive who secretly collaborated with the FBI in a campaign against his employers on charges of price fixing back in the mid-1990s, would have made a perfectly fascinating subject for a more conventional sort of white-collar crime movle. But Soderbergh and Burns have gone way out on a limb in terms of tone and narrative focus to render him a figure that's at once enigmatic and strangely intelligible. They've taken some pretty crazy risks, and the risks pay off as terrifically audacious entertain-

A large part of the credit for why this all works so well should go to Matt Damon, who in films like The Deported, The Good Shepherd and the Bourne franchise has nutrured a niche for himself via his remarkable talent for twisting his own boyish charisma into perverse shapes. His Whitacre is a golf-loving, Wal-Mart-clad, mustachiloed Midwesterner, an imminently cheefful husband and father of three with a big, ugly suburban house and eight—count lem—eight cars. Even his tics, such as his habit of constantly adjusting his glasses, feel so utterly normal and trustworthy. He approaches the feds as a guy who just wants to do the right thing, so naive that thinks hell actually become the com-

pany's new CEO once all the fuss blows over and his current bosses are behind bars. But his innocence is always undercut by his evident intelligence. As he keeps reminding everyone, he's the only guy who knows the science and the business side of things at Archers Daniels Middand. He's someone canable of bit thins.

lies in what we're able to gather of Whitacre's private thoughts and obsessions. The use of voice-over is inspired. Rather than function in the past-tense as a way of conveying exposition or foreshadowing. Whitacre's disembodied voice comes to us as present-tense reportage direct from his easily distracted brain, a series of frequently hilarious digressions into decertful butterflies, polar bear camouflage, German words and time-saving techniques, into ideas for TV shows about doubles and a story of a man who drops dead upon realizing that the man across from him is wearing a tie with the same pattern—but in reverse. These interruptions are brilliantly timed and only seem the non-sequiturs until you gradually detect a pattern evolution that speaks, however obliquely, to Whitacre's peculiar pathology, his desire to lead a double life. He's a strange man, one who needs to talk, and istening to him let loose as the contradictions in his claims accumulate to preposterous degrees is an awful lot of fun.

OSEF BOWN

Playing at the Metro

Only

Fri, Sep 18, Sun, Sep 20 (7pm)
Sat, Sep 19, Mon, Sep 21 (9pm)
Written & directed by Simon Reynolds,
Ingrid Veninger
Starring Jacob Switzer, Elena Hudgins
Metro Cinema (9828 - 101A Ave)

The one-magic day story, where a man and a woman (there might be same-sex examples, but I can't recall any, I don't think gay love is depoliticized enough for this kind of casual, solipsistic tale) meet and fall in love in 24 hours or less, is well-established semicor, and has produced some of the heeve your est exclamations of love of the heeve your est exclamations of love of the heeve your est exclamations of love of the New York drama Quiet City, for instance, or for a slightly more mainstream expenence, Charles III in the sed described her with the lightless and

heartbreaking pair, Before Sunrise and Be-

fore Sunset (any excuse to mention those

Simon Reynolds and Ingrid Veninger deserve points for cleverness for transplanting

serve points for developments of an adolescent pair. What we lose in more realized romantic tension and the weight of life experience, we gain in the unassuming frankness of youth, the lack of guile or recognition that what's happening might be at all important. Daniel (labor 50 Wottzer) is a bit of an outcast in Parry Sound. He's got friends—even, kind of, a girlfriend, though as he says they mostly just talk online—but he seems to be kept

around only so they have someone to look down on and prefers to spend his time playing around in the motel his parents own or wandering the somewhat bleak landscape. Vera (Clena Hudgens Lyle) has stopped at the motel with her parents, a ceaselessly bickering couple who are looking for a new start with her farther's new job in a Toronto suburb. The farther's new job in a Toronto suburb. The meet while both are looking for an escape, her from the fighting and him from the quotidian stuff that keeps him wandering in the sonow.

Though the film captures some excellent moments between the young leads—porticularly a snack inside a playground crawling tube, a wide-ranging discussion backgrounded by the pitter-patter of snow on mulustrial plastic—it's not without its problems. Vera's parents are just a little too over-the-top to be all that believable, little more than a harpy and an almost comically insecure loser. As well, for what's mostly a pretty quiet film, the musical choices are overbearing and not really all that appropriate, unless small-town 12-year-olds are way more into indie rock than I remember.

But it works when it's trying to capture the increasing connection between Vera and Daniel, each approaching the other with a very adolescent mix of trepidation and openness, hurt by life but not quite enough to close off. By the time their inevitable parting comes, you definitely want to see more between them, or at least what happens next, and that's really what it takes for these kinds of movies to stick with you.

Now playing

Jennifer's Body

Directed by Karyn Kusama Starring Amanda Seyfried, Megan Fox ままななな

The body in question belongs to the resident narcissistic teen hottie of Devil's Kettle, the generic rural American town where a suitably demonic series of events, dreamed up by a writer whose own first name is Spanish for devil, unfolds. Along with a limpid rock band on tour, lifetong pals Jennifer (Megan Fox) and Needy (Amanda Seyfried) are the only survivors of a fire that inexplicably breaks out at the local watering hole, prompting what is surely the most poorly managed evacuation of a one-floor (Leensed truck stop in movie history, replete with extras running around, flaming, flalling, screaming, But only Needy will make it home that night. Jennifier will be abducted by said rockers in their boogie van—"agents of Satan with really awesome haircuts," as shell come to the same thought of the same through through through through the same through the same through the same thr

at the top of her excessively explanatory voice-over, setting the tone of flamhousement or notice high tendor journal housement of the property of the provider's Body with prove to dominate provider's Body the follow-up to Academy Award-winner Diablo Cody's screenwriting debut Juno. Like Juno, Jennifer's House has a wass and reserrent sense of humour to help ease us into the angst. but it has none of its predecessor's modest charms nor its Feeling for the ordinary messiness of teenage existence, Jennife's Body wants to tap into the thick ambiguities of female bonds, using supernatural conventions, namely telepathy and some sort of Satanic shenanigans, to flush the internal drama out into something height ened, fantastic and immediate. But the film's teenage monster is only vaguely conceived and engages in no particular mythology, its central relationship is undeveloped, and its attempts to characterize Needy as the geely one are laughably reduced to disguising her beauty behind a pair of glasses. Finally, its rendering of adolescent psychosexual trauma is crassly superficial. So it's no Let the Right One hin oc Carrie, no Ginger Snaps. It's not even Trick or Tract. It feels like a mostity cynical cash-in on the latest teen exploitation trends and Cody's emerging brand.

this film finds director Karyn Kusana, whose feature debut Girlfight was such a knockout nine years ago. Between Girlfight and Jennifer's Body Kusama's sole feature credit has been Aeon Flux (I didn't see it either.) But it seems like Kusama's career has gone in roughly the same direction as Girlfight's star Müchelle Rodriguez, who went from coming out of nowhere with a genuinely tough, Oscarworthy leading performance, to a string of supporting roles as the snaring, more one-dimensionally tough girl in films like The Fast and the Furious, Resident Evil S.W.A.T. and Bottle in Seattle. While it wouldn't have redeemed her resume any, I kind of wish Rodriguez would have showed up in Kusama's Latest, just to cut to the chase and beat the shit out of Jennifer, preferably in the first act.

IOSEE@AILEMEEKIALON

Sorority Row

Written by Josh Stolberg, Pete Goldhinger, Mark Rosman Directed by Stewart Hendler Starring Briana Evigan, Leah Pipes

Imagine Child's Play: Senior Year, with Chudy killing off the Bratz dolls, all in university now. That's what we get with Sorovity Row's Theta Pi, on a campus in Preppleland, USA—we know it's Preppleland because a common phrase among these budding college feminists is "Im gonna go get the Escalade and you round unthe eight."

This band of sisters is: Ice Queen (Leah Pipes). Sturty, Spice (Margo Harshman). Token Ethnic (Jamie Chung), Bookish Virgin (everyone's favourite badly named celeb rity childractor, Rumer Willis), and Faintly Moral (Britana Evigan). Well, there's also maga. Austria Paranger, but one currout to be the Corpsey One. They all have less emocianal complexity than accusal Braze dolls, but slightly more possibility more to be compared in the service of the compared of the service of the service

after the equipment are voint scele and human acquain to a regiment of the borned, Megan is, Lucky for her, quickly removed from the film—death by the ironater of receipe on box print florestime fake rooftes! Hillarious.) taken too far. The sisterhood, Imitating Stelemen and oo to a weet-I, decide to emphasize the "secret".

Film Capsules

tenet of their cretinous clan. The movie's meetes tall highpoint comes during their austrockiam ethical debate over call the copies hade the body. I think about what is would want if I were lying where Megan is now." Then they dump her down a mine shaft and the plot follows, dropping us into dark spaces without any emotional grawitas, real scares, smart twists or even the real scares, smart twists or even

Faintly Moral, who puts on scruples like it's a new makeup she's trying, goes along with the coverup and, come convocation, she's at the soroity house, ready to be hunted by a graduation-gowned killer whacking off everyone who knows about Megan's death (plus an extra college party zombie or two) with a Swiss Armystyle tire iron: "It looks like ... someone pimped it out." Grad the Ripper can kill pretty smoothly with it, making the supposed labour of Sorority Row's writers and director (who should be hooded in anonymity) look even more like bloody bad hackwork. Unfortunately for bargain bins everywhere, after the only sisters who can get beyond their own cattliness are left standing, a pointless opening for sident the CMUT sequel is the town in

But at least, after this survey of university students as techno-savvy, serial partiers with the compassion of Nazi youth-troopers, many ponderous build-ups leading to gruesome deaths, some gratuitous mudity before it's back to Girls Gone Dead, and a last-minute switch to a hokey, comic tone, there's a saving face. For those who'd been betting on how low Star Wars alumni could go, watch Princess Leia—Carrie Fisher as "House Mother Crenshaw"—blast up a kitchen with a shotgun as she tries to kill a Vaderrelect in a black cowl.

Maybe it's the roofies, but that's got me thinking: Chucky vs. the Ewoks ...

The state of the s

Whitenas

Directed by Dominic Sena Written by Jason Hall, Paul Kolsby Starring Ashton Kutcher, Anne Heche, Margarita Levieva

Antarctic research bases are an abused setting in thriller films for a reason. Harsh, inhospitable and isolated habitats contrasted with claustrophobic, manufactured interiors make for an unquestionably sexy and paranoid setting. In the hands of a competent filmmaker, it should be enough to make a undescended and the setting the second of the setting the second of the second of

to make a audience go stir crazy.

Unfortunately, the only cabin fever elucited from Whiteout is the result of sitting in a theatre and being subjected to an endless stream of cliches. In this graphic-novel adaptation, Kate Beckinsale plays an archetypal jaded cop who has lost faith in her own abilities and is subsequently on the verge of early retirement. She takes up a position in the South Pote in order to escape her duties until she can officially give up, but ends up having to dead with a bunch of dead cientists and the remains of an ancient Russian cargo plane missing a valuable supponent. A perfunctory and unnecessary romantic interest is thrown in, and volla; you have a dictionary definition of a suspense film.

Minus the suspense, of course. It attempts to substitute a gradual build-up



of tension with an occasional gratuitously violent moment in between stretches of boredom. The result is both dull and occasionally nauseating.

One scene that Isrit nauseating is the opening, which involves Beckinsale stripping down and having a shower for reasons of no apparent consequence to the plot. Score that as a plus if you like, but it's a pretty contrived way of adding some sex appeal to a move where the hot protagonist logically has to spend the rest of the time in a parka (ah, and there's some obscuring steam anyway). And it betrays the assumptions that the people behind Whiteout make about their audience. Recycled plot devices and filmmaking techniques are one thing. But constant insults to the intelligence are another, and this is a movie that gives absolutely no credit to its viewers.

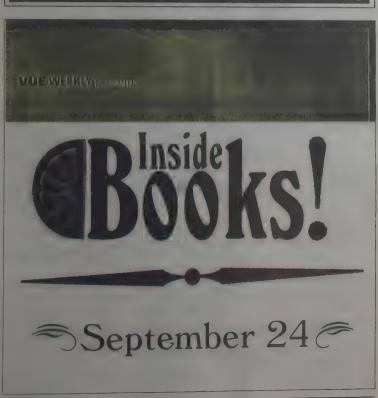
It's filled with expository dialogue so that no plot point is illustrated without explicit commentary from the characters describing what is happening on screen. Kind of like aid for the visually impaired that can't be turned off. Flashbacks are employed liberally, even at one point reminding us of something that happened a minute earlier. It ends on a twist in which the mastermind behind the murderous scheme is revealed (complete with a long monologue expounding his motives) after every single other character that has been introduced has since been conclusively ruled out. And the characters walk around in 50-below weather without their faces covered, just so that the audience can tell the difference between them.

Perhaps it's unsurprising that Whiteout has been dusted off two and a half years after filming was completed. That kind of delay is usually the result of either perfectionist directors polishing their arty films, or marketing teams needing extra time to figure out how to make a really tough sell. It's pretty clear which camp this falls into Like the unfortunate plane that triggered the bloodshed within it, Whiteout should have been left buried.

CODA CINIERU



IN THEATRES FRIDAY SEPTEMBER 25









PREVUE // COLD SOULS

Soul on ice

Cold Souls has a clever premise, but doesn't take it very far



DAVID BERRY

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For a metaphysical concept, the soul is physicalized quite a bit. Sikh religion represents it as fire, which I suppose speaks fairly closely to its ethereal qualities; Descartes held that the soul interacted with the body through the pineal gland, a pea-sized part of the endocrine system; not long ago, 21 Grams took its title from the supposed weight of a soul, that being the change in weight between a living body and a dead one.

a living body and a dead one.

In Cold Souls, Paul Giamatti (as Paul Giamatti is somewhat perturbed to find out that his soul looks like a chickpea, although considering some of the other manifestations we see—a jelly bean, what appears to be a lump of coal—he seems to get off alright. Potentially odd physical properties, though, are about all

the insight we get into what might constitute a soul; well, that and the fact going into your soul seems to involve a pretentiously fuzzy trip through an abandoned apartment block. Even the doctor who performs Giamatti's de-soulification (David Strathairn) refuses to offer any insight, stating "We simply remove it."

Giamatti's spurred to consider such a radical surgery because he's having trouble getting into and out of character as Uncle Varyo at a generic theatre. There's a potentially interesting idea there, using an actor's heightened and constantly shifting identity to explore our own slippery notions of same, but writer/director Sophie Barthes instead uses the situation mostly for laughs: Giamatt's acting when he's literally soulless is a creepy Shatnerian parody, and he naturally nails the role when he gets his soul briefly replaced with that of a supposed Russian poet [really a hum-

drum machine worker who sold her confor a little mancial gain on the apparent, lucrative black market.

The humour, greatly helped along by Gramatti's skill, is refreshingly offbeat, but there's not much else going on here. Bast thes abandons what title philosophusia pondering she's doing halfway through, when Giamatti's soul is stolen by a Russian mobster whose griffriend wants the soul of an American actor to help he soap opera career. We spend the rest of the film watching him try to get it back with the help of a former soul mule (Dina Korzun) who helped swipe his chickpea and has grown fond of him because of it. Tangibly, their connection isn't muel more than her telling him he has a beautiful soul, with no real explanation of which it is about the soul that Giamatu found so heavy that she likes.

Barthes has come up with a clever premise, but she does so little with itthere's less in the way of philosophical questioning here than was in the Motraseries, never mind the work of David O Russell or Charlie Kaufman—the film basically goes nowhere. Fil grant that not everything has to be some grand metaphysical treatise, but Barthes is the one using such a loaded concept, and there's little evidence that she thinks of it as any thing more than a quirky set-up. V

OPENS FRI, SEP 18

COLD SOULS

WRITTEN & DIRECTED BY SOPHIE BARTHE STARRING PAUL GIAMATTI, DINA KORZUN DAVID STRATHAIRN

سينيت



FILM // PUSHING BORDERS

Border-crossing

FAVA's Pushing Borders has local filmmakers playing with content and form

RAUTEBLINOS

Mel Wall to the last to the

You could forgive Ryan Halun for being a little nervous. He's been a FAVA member for a few years now, helping out on a number of film works in that time, but this season's opening salvo of original local shorts—part of the Freshworks Screening Series—marks the first time for the country of the rest time

After what Halun calls a "httle life crisis" where he settled on trying his hand at a short film, and FAVA silent auction where he bid on and won a filmmaking package—"Thad a few too many drinks." he jokes—he's created "

The Video Store," the quick tale of a marwho spots his porn star crush on the street, and tries to cultivate a relation ship with the fantasy man right then and there.

"I'm pretty excited about it. Also, extremely terrified," Halun admits over the phone. This will be the first time al' of our group has seen my film." His is one of seven entries in this edi

His is one of seven entries in this edition of Freshworks, together loosely titled **Pushing Borders**, and, he notes probably "the most narrative" part of the program: Kyle Armstrong's "MENTAL-ATTENT ALS TITLE THE MENTAL AS

CONTINUED OF BASE OF



EVERY LITTLE STEP





FILM AND VIDEO ARTS SOCIETY ALBERTA

FAVA CA

an about anxiety and the frustrations mental documentary profiling a friend he other being Their Light Reflected," film constructed to go along with a outsteal composition

lea that memory gives past events an one change in scope, and John Osborne, nother member with two submisnathematical algoritims into a series of manging designs, and 'The Panther and opposum, an animated take on a twopetson jazz composition, which, itself, maintains a predator-prey relationship natween musicians within the song.

Halun's "Videostere" also plays with echnique, superimposing the atpted meeting as it happens with the protagonist's phone call to a friend, recounting the whole thingwhich isn't too far from how Halup came to possess the idea.

"It was actually my best friend's [story]," Haiun says. "I was at a club, and he's a gay male bear, and he saw a guy on the dancefloor that he'd actu-ally seen in a porno film. And it was just a tiny little incident, right? But it

apparently, you make a movie

FRESHWORKS SCREENING SERIES: PUSHING





FILM WEEKLY

FEL SEPTEMBER 18, 2009 - THU, SEPTEMBER ;

CHORA THEATER-LASPER

INGLOURIOUS BASTERDS 18A gory violence

JULIE & RALIA (PG, coarse language)

NFB FILM CLUB

Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq.

RIP A REMIX MANIFESTO (STO

CINEMA CITY MOVIES 12

A PERFECT GETAWAY (14A, gory violence, substance abuse, not recommended for children)

ALIENS IN THE ATTIC (PG)

FUNRY PEOPLE (14A, crude coarse language, sexual con-

MY SISTER'S KEEPER (14A) Pri-Sat 1135, 4100, 6145, 9135, 11145; Sun-Thu 1135, 4100, 6145, 9135 TRANSFORMERS: REVENGE OF THE FALLEN (PG, vi

THE PROPOSAL (PG, coarse language)
Pri-Sat 140, 410, 710, 944, 12105; Sun-Thu 140, 4110, 7110, 944

THE HANGOVER (18A crude content nudity language may offend) Pri-Sat 145, 435, 715, 940, 1200; Sun-Thu 145, 435, 715, 940

UP (G) Pri-Sat 1730, 1130, 7105, 9130, 11150; Sun-Thu 1130, 4130, 7105.

BREET AT THE MAZNAMY BRITTLE WE THE SACTIONS

STAR TREK (PG, violence)
Pn-Sat 1120, 4115, 7100, 9150, 12130; Sun-Thu 1120, 4115, 7100

CINEPLEX ODEON NORTH

CLOUDY WITH A CHANCE OF MEATBALLS (G)
Digotal 3d, No passes Daily 1215, 2730, 440,7:00, 926

NE JUNESTRANSPORTER Pri-Tue, Thu 12240, 3-30, 6:50, 9:30; Wed 3:30, 6:50, 9:30; Star and Strollers Screening: Wed 1:00

LOVE HAPPENS (PG, coarse language)

No passes Pri-Tue, Thu 1250, 340, 730, 10100; Wed 340, 730, 10100; Star and Strollers Screening, No passes Wed 1100

JENNIFER'S BODY (LIA, gory violence, crude coarse

WHITEOUT (14A, gory scenes, nudry, not recommended

SORORITY ROW (18A, gory violence, language may offend) Daily 2000, 5300, 7550, 20.35 TYLER PERRY'S I CAN DO BAD ALL BY MYSELF (PG.

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GAMER (18A, brutal violence, mudity, language may offend)

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THE UGLY TRUTH (LAA, becourse may offend, sexual

CONTROL DESCRIPTION OF THE PROPERTY.

CLOUDY WITH A CHANCE OF MEATRALL'S (G)

THE INFORMANTI (14A)
Phi-Wed 125, 405, 710, 10.35 Thu 405, 710, 1035 Ster and
Strollers Screening: Thu 100

LOVE HAPPENS (PG, coarse language No passes Daily 1240, 555, 650, 940

nationtomorphismic summate and manufacture manner (ENRIFER'S 800Y) (LA, gury violence, crude coarse language revisal violent tert.
No pames Daily 130, 440, 745, 1035

Dil. BOLE HADIPPA (HINDI W/E.S.T) (STC)
Daily 12:30, 4:00, 7:25

WANTED (HINDI W/E.S.T) (STC) Daily 1700, 4730, 8100

SORORITY ROW (18A, gory violence, language may offend)

9 (PG, trightening

ALL ABOUT STEVE (PG, course language)
Ph-Tue, Thu 125, 425, 700, 945 Wed 120, 425, 700, 945 GAMER (18A, brutal violence, nudity, language may offend)

EXTRACT (14A, crude coarse language, substance abuse)

THE FINAL DESTINATION 3D (18A, gory violence)
Digital 3d Pri-Wed 200, 320, 525, 740, 955 Thu 1245, 250

NGLOURIOUS BASTERDS (18A, gory violence)

DISTRICT 9 (LLA, gory scenes, brutal violence, co. language) Digital Cinema Daily 12:35, 3:40, 7:00, 10:05

THE TIME TRAVELER'S WIFE (PG, nudity, mature subject

matter) Pn-Tue, Thu 1110, 3150, 6155, 9135; Wed 6155, 9135 THE UGLY TRUTH (14A, language may offend, sexual

HARRY POTTER AND THE HALF-BLOOD PRINCE (PG.

KE AGE DAWN OF THE DINOSAURS (G)

CLOUDY WITH A CHANCE OF MEATBALLS (G)

CITY CENTRES

CLOUDY WITH A CHANCE OF MEATBALLS 30 (G)

THE BFORMANTI (14A)

No passes, Dolby Stereo Digital, Stadnum seating Pn-Sin

1230, 315, 730, 1000; Mon, Wed-Tau 130, 4:00, 6:30, 9:00;

Tue 130, 4:00, 6:30, 9:00

LOVE HAPPENS (PG, coarse language) Digital, Stadium seating Pri-Sun 1235, 200, 745, 950; Mon, Wed Thu 115, 345, 615, 845; Tue 115, 345, 615, 845

9 (PG, finghtering scenes, not recommended for young Stadnum scating, DTS Digital Fri-Sun 2225, 230, 445, 650, 9000, Mon, Wed-Thu 225, 330, 530, 730; Tue 225, 330,

##GLOURIOUS BASTERDS (18A, gory violence)
Dolby Stereo Digital Pri-Sun 12:00, 3130, 640, 10:00; Mon,
Wed-Thu 1:00, 415, 7:30; Tue 1:00, 415, 7:30

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ALL ABOUT STEVE (PG, coarse language)
Stadium seating, DTS Digital Pri-Sun 1210, 2440, 515, 745
10.35 Mon, Wed-Thu 1110, 335, 600, 830; The 1110, 335,
600, 830

DISTRICT 9 (14A, gory scenes, brutal violence,

tadium seating, DTS Digital Fn-Sun 1205, 250, 700, 945

CLAREVIEW 10

INGLOURIOUS BASTERDS (18A, gury violence) Pri, Mon-Thu 500, 830; Sat-Sun 140, 500, 830

THE FINAL DESTRIATION 3D (18A, gory violence)
Diagnal 3d Pri, Mon-Thu 4540, 7750, 9-50; Saf-Sun 1/30, 4/40

ALL ABOUT STEVE (PG, coarse language)
Pn, Mon-Thu 4:30, 7:20; Sat-Sun 17:0, 4:30, 7:20

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SORDBITY ROW (18A, gory violence, language may offend)

JEHNSFER'S BODY (LAA gory violence, crude coarse

Pri Mon-Tim 4:00,7:00, 9:30; Sal-Sun 12:45, 4:00, 7:00, 9:30 THE INFORMANTI (14/1)
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METROPOLIS (PG, violent scener)
Thu 7000 part of the series U of A Film Studies Depi

LOVE HAPPENS (PG, course language)
Pri, Mon-Thu 3:45, 6:40, 9:15, Sat-Sun 12:30, 1:45, 6:40, 9:1

GEGT-LE Ave, Carrison, 780.608.2164 DISTRICT 9 (LLA, bruta) violence, gozy scenes, coarse

SORORTY ROW (18A, gory violence, language may offend)
Daily 720 920; Sat, Sun, Thu 220

WHITEOUT (14A, gory scenes, mudity, not recommended

EDMONTON FILM SOCIETY

JENNIFERS BODY (14A, gory violence, crude coarse lan

CLOUDY WITH A CHANCE OF MEATBALLS (G)

DUGGAN CINEMA - CAMROSE

language)
Daily 7:05 9:05: Sat, Sun, Thu a:05

guage, sexual content)
Daily 7:15, orie; Sat. San. Thu 2:16

Daily 700, 900; Sat, Sun, Tue, Thu 200

HEAVEN KNOWS, MR. ALLISON (PG)

GALAXY - SHERWOOD PARK

CLOUDY WITH A CHANCE OF MEATBALLS (G)

Digital 3d, No passes Pri 500, 715, 930; Sat-Sun 1230, 245, 500, 715, 930; Mon-Thu 715, 930

THE INFORMANTI (14A)
Pri 345, 710, 945, S2t-Sun 100, 345, 710, 945, Mon-Thu

LOVE HAPPENS (PG, coarse language) No passes Pri 3:30, 6:30, 9:30, Sat-Sun 1245, 3:30, 6:30, 9:30; Mon-Thu 6:30, 9:30

language, sexual content)
No passes Pri 4:20, 7:20, 10:00; Sat-Sun 2:45, 4:20, 7:20, 10:00
Mon-Thu 7:20, 10:00

WHITEOUT (14A, gory scenes, nudity, not recommended

SORORITY ROW (18A, gory violence, language may offend) Pn 450, 745, 10:30; Sat-Sun 1:30, 4:50, 7:45, 10:30; Mon-Thu 7:45, 10:30

Pri 440, 640, 9:20; Sat-Sun 1240, 240, 440, 640, 9:20 Mon-Thu 620, 9:20

ALL ABOUT STEVE (PG, coarse language)
Pri 1550, 6445, 9440, Sat-Sun 2110, 3:50, 6445, 9440; Mon-Thu

INGLOURIOUS BASTERDS (18A, gory violence)

GRANDIN THEATRE

Date of issue only: Thu, Sept 17 THE FINAL DESTRIATION (18A, gory violence

DISTRICT 9 (14A, gory scenes, brutal violence, coarse

anguage) Pn 340, 7:30, 10:15; Sat-Sun 12:50, 340, 7:30, 10:15; Mon-Thu

Grand's Mail, Se Sinston Charinil Ace. S. Albert FRC 420 9822

AMBRY POTTER AND THE HALL SLOCK FRINCE

Date of using only. Thu. Sept 17, 100, 240, 4-15 JULIE & JULIA (PG, coarse language)

Date of same only: Thu, Sept 17: 1135, 4115, 6.40, 8155

INGLOURIOUS BASTERDS (18A, gory violence Date of time only. Thu, Supt 17: 1-45 So5 8:05

CLOUDY WITH A CHANCE OF MEATBALLS (G)

SORORITY ROW (18A, gory violence, language Daily 7:05, 905; Pri, Sat, Sun 1:05, 3:15

JENNIFER'S BODY (LEA, gory violence, crude coarse

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GRANDHOUSE (1884, gory scenes, brutal violence)

LEDUC CINEMAS

fulle & fullA (PG, coarse language) Daily 7000, 9:35; Pri, Sat, Sun 2000, 3:35

METRO CINEMA

PRAIRIE TALES TO LAN

TULPAN (PG, coarse language, nudity)
Pn, Sun ecoo; Mon 7,00

GAMER (18A, brutal violence, nudity, language may offend)
Date of issue only. Thu, Sept 17: 120, 3-20, 5-20, 7-20, 9-25

JENNIFER'S BODY (LAA, gory violence, crude coarse

PARKLAND CINEMA 7

CLOUDY WITH A CHANCE OF MEATBALLS (G) Daily 6:45, 9:00; Sat, Sun, Tue 12:45, 3:00; Not presented in 2D JENNIFER'S BODY (LAA, gory violence, crude cozese

language, sexual content)

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Daily 7:00, 9:20, Sat, Sun, Tue 1:00, 3:20; Movies For Mommer Tue, Sep 22: 2:00

WHITEOUT (14A, gory scenes, nudity, not recommended for

young children)
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Daily 655, 930; Sat, Sun, Tue 18755, 320
GARNEAU

EVERY LITTLE STEP (PG, coarse language)
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THE FINAL DESTINATION 3D (18A, gory violence) Digital 3d Daily 4.50, 8:00, 20:20

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Mon-Thu 5:00, 8:15

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JULIE & JULIA (PG, coarse language) DTS Digital Fri 6:45, 9:30; Sat-Sun 12:30, 3:35, 6:45, 9:30; Mon-Thu 5,15, 8:00

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COVER // THE HOLD STEADY

Steady as they go

The Hold Steady tries to Stay Positive while growing up



NING NEW YORK, FEELING MINNESOTA >> Frontan Craig Finn and guitarist Tad Kubler found their Hold Steady bandmates in NYC after moving there from Minnesota # Medical Control of the Contro

WANDSAREMEETT COW

It's quite possible that I caught Craig Finn at his Craig Finn-iest. Relaxing in Boston with some of his college friends in advance of the Hold Steady's expansive British and North American fall tour, he's of selling in the previous against Bruce Springsteen concert. Perhaps you could not be greathers at a Torius game would actually be just a bit more in keeping with the singer's mythos and obsessions, but it's doubtful he conducts interviews under those circumstances.

We were just watching him last night. Finn responds with a breezy that the saudiness when asked if he is the caudiness when asked if he is the condition of the

rock-about-blue-collars style. Formed in Brooklyn after Finn left his native Minnesota and previous band, indie notables Lifter Puller, behind, the Hold Steady built a reputation with punishing, bombastic and frequently hard-drinking live 2004's Almost Killed Me and 2005's Separation Sunday-the latter of which contributed to the group being the first band in 15 years to grace the cover of legendary New York alt-weekly the Village Voice. It was the subsequent two releases, 2006's rock hymn for misspent youth Boys and Girls in America and 2008's growing-older-with-grace classic Stay Positive, though, that has really pushed the band to the top of the indie rock world, topping best-of-the-year lists and pushing its very down-home American sound across the planet.

Now Finn, always highly regarded for his lyrical talents—a sharp observer never afraid to back away from life's grimier side, he's less poetic than he is narrative, Bukowski set to the kind of rock in' roll that makes you want to pound a bottle on your bar table—is rightly being recognized as one of America's most acute and talented songwriters, the next in a long line of Middle America's chroniclers. Which has led to people responding in much the same way he responds to Springsteen—something the remarkably congenial rock star admits he's having trouble adjusting to.

"It's hard, because, you know, it's a part of it that I'm still getting used to and am still not that great at. It's one thing to be at your shows and sort of be prepared for it, but when someone comes up to you at a restaurant or something like that, it's kind of shocking." he admits, pausing to ruminate on the phenomena abit further. "It's part of being an artist in some ways, but it usually takes me by surprise. I hope I'm pleasant, but it kind of knocks me out of my own world—I guess it startles me, actually more than it shocks me to be all of a sudden thrust into that kind of mode when you're sitting with your girlfriend having dinner, it's a weird situation."

That kind of situation may be more fraught for Finn than the average person thrust into the spotlight. As mentioned, his subject matter certainly veers towards those who, while not exactly failures, are certainly mired in the quotidian living of average mediocrity, the guys and gals who work nine to five and the odd overtime shift, relax with a drink and occasionally wonder where it's all going. Notwithstanding the occasionally crime narrative of songs like "Sequestered in Memphis" or "One for the Cutters," Stay Positive is littered with the people who live in the marginally upkept houses on your block. "Constructive Summer" finds a group of dudes finding an almost transcendent joyt invorking on a summer project; Toke About Jamaica" whiris up the story of an

aging bar-star into a near-epic tragedy; "Lord, I'm Discouraged" finds a man begging for salvation because he thinks his girlfriend is cheating on him. These are hardly unique topics in the Hold Steady

But more than just subject matter, Finn's lyrics rely on a very particular milieu, a specificity of time or place or character that separates him from so many would-be barstool poets. The group of friends at the centre of "Constructive Summer" gathers on top of water towers and gets compared to "double whistey coke no ice"; "Joke About Jamaica" takes its name from a choice bit of Led Zeppelin trivia; the tille track from Stay Positive has enough tell-tale details to fill a magazine issue, maybe its choicest line the recognition that "the sing-along songs will be our scriptures." You can't help but wonder if, the further he gets away from living like his song's subjects, the harder it might be for Finn to write. He, fortunately, has no such worries.

"A good song should use something specific to explain something universal," he emphasizes. "It's always there though, especially with the lifestyle I lead: I still watch baseball, I still sit down and have a heer with my friends.

The one thing I've been focusing on lately is, I'm getting older, and everyone's getting older, and everyone's getting older, be continues. "My peers are maybe involved in different things—young children and careers—but it's still

very possible to have an insight on how they're living. Maybe it's just a matter of working at it a bit more—making sure that, when I get off the road, I'm not just hanging out in rock clubs all the time but there's always that connection."

His mention of not just hanging out in rock clubs isn't just an offhanded remark, either. Like most of the Hold Steady's records-"I reserve the right to not write an album with a theme in the future. Finn jests-Stay Positive organizes itself around a loose idea, in this case what it's like to let go of a wild youth and find your kicks in a slightly more adult fashion For Finn, the obvious point of entry is his journey from a twentysomething who used to spend his days in the clubs and bars that made up Minneapolis's alwaysburgeoning music scene to someone who recognizes his commitments and responsibilities the next day, even if those are as the album's name and the rollicking chorus of its title track would imply that he's turning grandpa and telling the kids to quiet down and get outta his bar.

"It's a fun time, but I think when you're hanging on to it, it can ultimately lead to kind of a dead end." Finn explains. "Hanging on to it was sort of what I was talking about with Stay Positive: that just kind of running its course and leaving people washed up, waking up one day and finding yourself ao years old with a drinking problem and no real prospects and fooling yourself that you're involved in something exciting at night."

For Finn it was, somewhat ironically, a rock band that put him on the straight-and-narrower. Reflective of his humble middle-American persona, Finn takes the responsibility of entertaining his fans rather seriously, and sounds honestly reverential when he describes what's it like to be able to talk to this many people with a song he's written.

"When we first started, we were really heavy partiers. When we started touring so heavily, it became obvious that we couldn't keep up the level of shows we wanted to do and still go crazy every night," he says. "I mean, we see people at six straight shows, people who travel, and we think, "Well, we don't want to give them the same show every night." These people are taking off work, putting money in their gas tanks, driving to the shows, getting hotels: lefs make it worth that. It's really flattering to have those people aboard, so we better make sure that we're living up to that."

It would seem that Finn has learned something from the Boss after all. V

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CROWN PUB Acoustic blues, SLACK DOG FREEHOUSE DV8 TAVERN The Puss Offs, The Bloody Hells, Mercy Kill, 10pm, \$6

BOOTS Retro Disco retro

EARTH DAY RECYCLED McIntyre Park Mainstage Dale Ladouceur, John Spearn, Incanto, Peter Puffin; 12-6pm; free; edmontonearthday@ CHROME LOUNGE Platen

EDDIE SHORTS Mojave

(acoustic original rock), guests; \$5-\$10 (door)

ENCORE CLUB So Sweet Saturdays: with DJ Love Jones FESTIVAL PLACE Café Sene The Lost Fingers (pop/rock); \$18 at Pestival Place box office

Quiet Evolution (CD release); 7/30pm (door), 8:30pm (show); \$15 (door)

HILLTOP PUB Open stage/mid Sat: hosted by Sally's Krackers Sean Brewer; 3-5:30-3pm

HOOLIGANZ PUB Pringer

HILLTOP PUB Open Stage/ mic hosted by Sally's Krackers

IRON BOAR PUB Jazz in

IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erik and guests JAMMERS PUB Saturday

IFFFREY'S Gordie Matthews

JEXYLL AND HYDE PUB

L.B.'S PUB Molsons Saturday

MALL SE KEVEVE LIST.

MORANGO'S TEK CAFÉ

NEW CITY Apoptygma

O'BYRNE'S Live Band

Reggae night every Saturday ON THE ROCKS Bonzfide:

ORLANDO'S 1 Caldera; \$5

NUMBER OF STREET Live On Site Anti-Club Saturdays (rock, Indie, punk, rock, dance, retro, rock); 8pm (door); This week Bear Coun

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OF ALBERTA the singuish
Orders are suffer to use style
musicus event feathering social

RED PIANO BAR I

RENDEZVOUS PUB DIVER CREE-LIVE Lounge

ROSE AND CROWN PUB

The Hardline Alues Band, 9pm-

ROYAL ALBERTA MUSEUM Mentoring with karia Anderson bubby Cameron, Anna Beaumont, Dale Ladourer, Helen Nolan, 10am-4pm, free

SOBEYS-Jasper Ave Mary

SORRENTINOS-South

STARLITE ROOM Edguy, Epicurean, Luna Mortis; 8pm (door); tickets at TicketMaster

FAR TON HOT [E1: Onwoming Room jambhala: Edmonton Opera Chorus, Souljah Pyah, Second Hand Smoke; Aroot's Bazaar, Front Porch Roots Revue; 7:30pm; \$60 at tixonthesquare.ca

WILD WEST SALOON JO

X-WRECKS Damn-It-Jim

YARDBIRD SUITE Cheryi Fisher (CD release) Moments Like This, The Hutchinson Andrew Trio, Eric Allison; 8pm (door), 9pm (show); \$16 (member)/\$20 (guest)

Oppositoni

DOW CENTERNAL CENTRE
SHELL THEATRE Yvonne

LIBRARY Symphony 101. D.T. Baker's interactive intro to the symphony with excepts from the ESO's upcoming season; 1pm; pre-register By Calling 780.496.7030

MOUNTAIN LEGISLE Momentous music from the world of the film The Red Violin; Spm; Saturday at Symphony Prelude at 7:15pm in the Upper Circle 3rd level lobby, \$20-569 at Winspear has office.

MAN .

AZUCAR PICANTE Every Sats DJ Touch It, hosted by DJ Papi DEALERS BUT ARECOTIVED

BUDDY'S DI Earth Shirer 'n

ENHIRE BALLROOM HOT.

ESMERALDA'S Super Partie Every Sat a different theme FLUID LOUNGE Saturdays

FUNKY BUDOHA-Whyte Ave Top tracks, rock, retro w

SINGLE SEV

house every Sat with DJ Junio Brown, Luke Morrison, Nesto Delano, An Rhodes

LEVEL 3 countries hard-

NEWCASTLE PUB Saturdays Top 40, requests with DJ Sheri NEW CRY LIS WILL LOUNGE

Punk Rawk Saturdays with Saturdays Suck with Greg Gory and Bhiejay

District The State of The State

Ave Suggestive Saturdays: breaks electro house with PI

RED STAR Saturdays indic rock, hip hop, and electro with DJ Hot Philly and guests

STOLLI'S ON WHYTE Top 40, R&B, house with People's DJ

SUEDE LOUNGE The Finest Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snapl: Bvery Saturday, Cobra Commander and guests with Degree, Cobra Commander and Battery; 9pm (door); \$5(door)

WUNDERBAR Featured DJ

Y AFTERHOURS Releas

EUNDAY

BLUE PEAR HISTAMBANT Jazz on the Side Sundays: Don .

.

BLUE CHAIR CAFÉ Jim Findlay Trio; donations

BLUES ON WHICE

BRIXX BAR An Horse, guests: 9pm (door); \$12 at Blackbyrd, TicketMaster

DEVANEY'S IRISH PUB Celtic Music Session, hosted by Keri-Lynne Zwicker, 4-7pm EDDIE SHORTS Sunday

acoustic onented open stage hosted by Uncle Jimmy; all gear provided; 9pm-1am DOMESTIC STREET, SALES

Souliah Pyah Sundays hosted by Rhea March; 8pm; \$10 (door)/\$5 (student)/\$5 (restaurant/pub employees with pay stub) J AND R BAR Open jam/stage every Sunday hosted by Me Next and the Have-Nots; 3-7pm

LOOP LOUNGE Jam hosted by JJ, Lenny B and the Cats. 4:30pm 'til whenever

NEWCASTLE PUB Sunday acoustic open stage with Willy James and Crawdad,

NEW CITY Open Mic Sunday hosted by Ben Disaster; 9pm (sign-up); no

O'BYRNE'S Open mic jam with Robb Angus (the Wheat Pool)

ON THE ROCKS Shocker Sundays with Self Evolution

BIRLANDUS TEUR

PAWN SHOP Ninjaspy.

REXALL PLACE Keith

MUYAL ALBERTS RULERFORD AWUSE

Equipment Co-op Live music every Sun 2 4pm Classical

CONVICATION HALL





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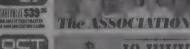
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More than one dl in town

ITunes isn't the only option for legal downloads

believes that if Canada enacts tougher copyright-protection legislation, like that which exists in Sweden or the United States, more businesses will spring up to pro-

In a recent editorial posted in the Georgia Straight, Henderson suggested that Canadlan consumers don't have a lot of choice when it comes

"Here, effectively the only choice for online music is between iTunes and il-

have gotten tough with piracy have fostered economies where start-up downloading and sharing services can thrive, users look for new ways to get their music legally. Sounds like a logical argu-

Let's debug that statement. Because,

Canadian Recording Industry Associa- : that's an awfully big one for Henderson

member gets unlimited down loads. Only issue is that Nap ster is a PC-only service. Still, the

company markets to Canada.

And eMusic, another member-driven. legal download service, has been available to Canadian users since April of 2008. My album is available on eMusic. download) for songs purchased by Ca-

various service providers in Canada.

The point is that choice for con especially in a country with a probase as small as Canada, is precentgitimate sites, but it doesn't

But that's the problem with With the bluster comes the hyr And It's easy to dissect an o. ment the likes of which Henders only goes to hurt his argument It's a lot more fun and sounds a here of a lot better V

Steven Sandor is a former editor of Vue Weekly, now an editor no ...

Davis Concert Organ and members of the Edmonton Symphony Orchestra, 1-3pn free; Symphony 101. D.T. Baker, 3-4pm

Dis

EXECUTION OF AND GRILL Industry Night: with Atomic Improv, Jameoki and DJ Tim

BUDDY'S DJ Bobby Beatz; 9pm; Drag Queen Performance: no cover before

GINGUR Ladies Industry

MISSON TO LITTLY TO CONTROL OF THE SAME OF

DIVERTINE DISPOSITIVED

SAVINY WART IN LIBOURE

WUNDERBAR Sundays DJ Gallatea and XS, guests

MONDAY

BLACK DO'S BREENOUTE

BLUSS UN WINTE

DEVANOPS TORROTTE OR

HAVEN SOCIAL CLUB Jazz Night; 7pm; \$10 (door)/\$5

NEW CITY This Will Hurt

musical guests

Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Tyme Fiddlers

PROHIBITION Chicka-Dee Jay Monday Night: Soul, R&B, British Invasion, Ska, Rocksteady, and more with Michael Rault

LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor and Darrek Anderson; Spm

Dis

BAR WILD Bar Gone Wild

BLACK DROST FRIEDHOUSE

BUDDY'S D) Dust 'n' Time

Mondays: with DJ S.W.A.G. FLUID LOUNGE Mondays

HEW CIT'S LINWID LS MGE IN LAND I was (eclectic tunes)

TUESDAY BROUGS FOR WHITE

BRIXX BAR Joel Kamps guest; 9pm (door), \$8 (do

O'BYRNE'S Celtic Jam with Shannon Johnson and

PAWN SHOP BOILTING

REXALL PLACE Keith

SECOND CHP-124 Street

SECOND CUP-Stanley Milner Library Open mic

SIDELINERS PUB Tuesday

YARDBIRD SUITE Tuesday Sessions: Dave Babcock Quartet, 7:30pm (door), 8pm (show): \$5

Classical

ENTERPREES SIJUARE

BLANK D'O'T FREEDOUSE

ELMER ILUA'S Reconvery Tue; no cover with

FUNKY BUDDHA—Whyte Ave Latin and Salsa music, dance lessons 8-10pm

CHICLE SKY BASIN

EW CIT I LIGW D LOUNGE 'abilly, Ghoul-rock, spooky with DJ Vylan Cadaver

PROHIBITION Tuesday Punk Night

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SOFORTS WORLD BOW

Night; 7-10:30pm; www. sports-world.ca

WEDNESDAY BLACK DOG PEKENDESE

BLUES ON WHYTE

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RESTAURANT Live jazz every Wednesday night; 6-9pm; Shelly Jones

DV8 The D.B.G; 9pm; \$6

EDDIE SHORTS Wed open

CENTRE Dragonforce; 6pm \$36.60 (adult)/\$36.50 (youth)

Flower Open Stage with Brian Gregg

FOXX DEN The Mary Thomas Band Wed night open stage; 8pm-12am

HOOLIGANZ PUB Open stage Wednesdays hosted by Shane and Naomi

LEVEL 2 LOUNGE Over

NEW CITY Circ-O-Rama-

OIL CITY ROADHOUSE Jimmie Van Zant

PLEASANTVIEW
COMMUNITY HALL
Acoustic Bluegrass jam
presented by the Northern
Bluegrass Circle Music
Society every Wednesday
evening: 6-45-siapm;
bluegrassnorth.com

PROHIBITION Wednesdays with Roland Pemberton III

RED PIANO BAR Jazz and Shiraz Wednesdays featuring Dave Babcock and his Jump

RIVER CREE Wednedays

SECOND CUP-Mountain

STEERS TEN LABORE

TEMPLE Wold St.

BANK ULTRA LOUNGE

BUDDY'S DJ Dust

COLUMN DESIGNATION OF THE PERSON OF THE PERS

hop/R&B with D

LOUNGE DJ Roxu SI-(indie, punk and meta-

NEW CITY SUBURBS NIKKI DIAMONDS

RED STAR Guest DJ.

STOLLI'S Beatpart Wednesdays: Hou

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Y AFTERHOURS ...

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DANIEL WESLEY

VUE IN

murder by death

PRAGONE WITH RUBY JEAN AND THE THOUGHTFUL BEES

ICKETS ALSO AT BLACKBYRD

VUEWEEKLY // SEP 17 - SEP 23, 2009



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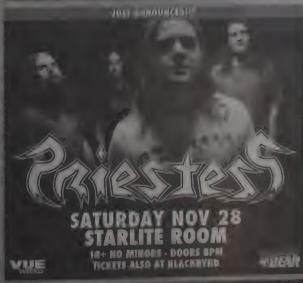
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ALBUMS - DRAGONFORCE

Roar of the DragonForce

English power-metal band delivers an Ultra Beatdown



leads, but the band occasionally slows it down to great effect, too // Supplied

In the realm of metal, the sound of England's DragonForce veers pretty far away from sanity. Guitars and keys spin intricate lines across the speakers, the drums and bass grounding the songs just as the vocals twist and turn through the music, weaving otherworldly tales. seem like an unreal stretch, though it would be a mistake to dismiss the group as all flash and no substance. No, every line-no matter how

wild and driven-comes across as well-considered within the context of the songs. Founding guitarist/ producer Herman Li spoke with Vue Weekly recently 2008's Ultra Beatdown.

VUE WEEKLY: How long did it take to make Ultra Beatdown, from the initial songwriting

HERMAN LI: It took roughly a year to write, demo and record. We really take our time to experiment with the music, what works best for all the instruments.

VW: How did the band approach the songs: Lyrics first? Music first?

HL: We always write the music before the lyrics. Some words can only fit certain notes in music, along with the timmake sense to write lyrics without the change certain words too so it still fits

VW: What was the recording process of notes flying around throughout the album in very complex passages—were

one at a time or some combination of

HL: Every person has to be recorded separately so we can isolate each inattention on each one. When you play all together, it's impossible to really hear yourself and everyone else all at

VW: Were there other songs written that were left off the album?

HL: There were two box tracks which were released in ECORD different countries and on different formats. We wrote 10 songs which were all meant to be on the album as we thought they were all as good as each other in different ways,

but unfortunately this time two end-

VW: How did you decide which songs an idea of what you wanted Ultra Beatdown to be when you started, or did the finished shape emerge as the writing and recording went along?

HL: Everything interacts with each other—if one thing changes in a song, we might change another part of a differeach time we make an album. As the songs develop, we start thinking about flow better on the album together. If we constantly changing and adaptable type of production schedule.

VW: Careening instrumental passages

one no matter the complexity of tr. parts?
HL: The songs have always been ***

number one priority and not the instmental parts or guitar solos. We spe way more time on the singing section than the guitar parts. We always was everything as much as possible at ... time. Ultra Beatdown shows a very namic side of DragonForce not see

VW: At the same time, some of the tracks, like "A Flame for Freedom", The Warrior Inside," feature slower more delicate parts amongst the more aggressive bits, giving the music a sensor of ebbs and flows. When the band working on the songs is there much thought given to covering a variety or textures and emotions?

HL: On this latest album, we pur posely wanted to explore that part example is the song "The Last Journe Home": it is a very melodic and dynamic totally DragonForce.

VW: Karl Groom produced the album alongside you and Sam. What did he bring to the album during the recording? Was it important to involve a set of ears from outside the band?

HL: We've been working with Karl since demo. Karl understands our way of working more than anyone out there. He is an extremely underrated producer and engineer. He's been a very important of the DragonForce production sound. You can also hear his excellent work through his prog-rock band Threshold.

VW: If you were to trace the muscal map that led DragonForce to Ultro Beatdown, what would it look like?

ML: That's a big'map! It starts from the time we started listening to rock music Everything we listen to has played a part in influencing or inspiring us musically. All the touring and recording making Ultra Beatdown so successful It was pretty unbelievable that we got playing the style of music we do. I mean

VW: Is there anything else you'd like to

HL: The new album really shows how much we have evolved as musicians and performers. Even our fans were DragonForce. We are really happy about it, and this world tour so far has been the best DragonForce experience ever seen on stage. We will only keep on get ting better! V

COMING SOON





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THU, SEP 17 (9 pm)



BLDORADO

WITH SHILOH LINDSEY, JOSEPH BLOOD, MAN-

A whole whack of West Coast folks have Pearmed up for the Two Cadillacs and a Pack Mule Tour. Really, the tour name itself is reason enough to check the show out, but if you need another, every one of the band's on the bill is pretty killer. Plus, local Manraygun is gearing up to release its second full-length album, so you might be able to snag a live preview of something new if the boys are feeling

FRI, SEP 18 (8 pm)

Peter Brown hosts an evening of music, poetry and movement, all inspired by Leonard Cohen. The night is headlined by Adam Cohen and also features Souljah Fyah's Janaya "Sista J" Ellis, Adam

Gregory, visual artist Larlsa Semballuk Cheladyn with dancers from the Victoria School of

FRI, SEP 18 (9 pm)



WALLDAPER

So, this is a celebration in honour of Calgary's Beatroute's 5th anniversary, so I'm just going to let the magazine's founder, Glenn Alderson, do the talking here: "Honestly, this band could be as big



MOJAVE

Spooky, folky soundscapes are the order of the day for Mojave. Not that this band about the world, too. From the band's ing a green music scene. 'Stories' avoids packaging by being offered exclusively through digital retailers. All travel made by the band is carbon offset through Tree Canada, and they are members of 1% for the Planet, donating a portion of their their hearts, the Stillpointe Llama Sanctuary where they have adopted Starman and Miss Honey." So go help out and buy



BATHE PLUKAT

In a few words pilfered from his press release, Mike Plume's latest album, 8:30 Newfoundland, "covers a lot of years and a lot of miles: from 'Norman Wells to The from late winter games of shinny on a frozen Alberta pond, where 'the season never ended' on 'More Than a Game'; from the highways out of town where dreams begin on 'Free,' to back roads leading nowhere, where people whose dreams have died go to heal in peace, on Junior." Plume's a storyteller who carves his tales out of life, and he delivers them

SUN, SEP 20 (9 pm) AN HORSE

OK, it's all about the press release emails this week. But seriously, the great paragraph: "It is not because a is the size of jockey or because Dance was once kicked by a goat that An Ibears its name. There's no such that. A friend once gave Kate a sweet with An Horse written on it because thought it was grammatically corrected wasn't and that was quite a long ago but Kate still wears the wasness. She hasn't grown in years. Damon remembers the goat like it was yeen day." Well, it makes me want to se

TUE, SEP 22 (8 pm) CUFF THE DUKE

Shop's door lately. V

I was skeptical about this album Icause the biggest thing on the cover Is a sticker proclaiming that it we produced by Blue Rodeo's Greg Keet of Well, Vue writer Justin Shaw reviewed it in this week's New Sounds and a likes it, so maybe it's nothing men-than a little namedropping in the inter-est of commercialism. I assume the Greg Keelor will not be appearing wire the band on stage since I haven't see any gigantic stickers stuck on the Paw







meturms Rachmuninoff's Florio Concerto No. 2

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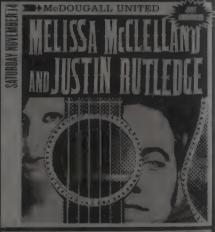
WALLPAPER

Kelli Scarr















DINOSAUR JA

Still alive and well

Veteran punk uses his power for good

AWNDA MITHRUSH

How has been around the bend. The troof the seminal Vancouver hardcore and trace back over three decades, all the cay to 1978, and since that turne founder not tronuran loe Ketthley has witnessed untless band members, activist missons and changes in the music industry old on by When asked for the secret to NAN. longeway. Keithley admits that uning "Shuhead" for a middle name has ening to do with it.

the never quite figured it out," he ye but the sort of facetious answer that DOA is held together by a lot of are tape. You can use it for anything, if it muffler is broken or if part of your middle is broken." Or, you know, use it to secure fleeing band members to the bumper of the van ...

A better question might be to consider how Keithley himself has held it together all these years, being the sole continuous member of the band since its inception. Maintaining a very vocal stance about politics and freedoms, he notes, is not only part of the punk ethic, but also precisely what makes DOA matter to people. A couple years back, the Voncouver Sun ran a poll where Keithley was included in a list naming British Columbia's 150 most influential people.

'In a nutshell the DOA philosophy is to be

"In a nutshell the DOA philosophy is to be your own boss, think for yourself and try and affect some sort of positive change in the world. There were a bunch of people on Ithe list! that I thought were totally unworthy," he chuckles. "It had some politicians and media types and some musicians on media types and some musicians on



LONG MAY YOU RUN >> Joe Shuthead" Kerthley has been guiding DOA since 1978 Supplied

it. But it showed that there's a lot of openminded people who live in Vancouver that kind of relate to DIX—that, in a way, set the template for punk rock. But it's the punk/ activism angle that really I think strics out for people. It again goes to the longevity we're talking about: DOA's not just about a band that goes out there and sings their songs and gets fucked up. That's made it last longer for people." Now that he's a dad and a very recognizable rock star. Keithley notes that celebstatus can really, truly be used positively in politics—if you're smart about it. He doesn't exactly take a stance on the baby-harp-seal issue, but does admit that it's definitely an argument that varies by region—kind of like how over in BC the view of Alberta's oilsands problem is a bit more, say, objective.

"If you do have a certain influence with people, hopefully you can use that in a constructive way." he says. "Some people say entertainers or writers or actors or musicians should not be involved in politics. But why would we as artists be any less savvy about these issues than politicians? In lots of cases a lot more savvy. You've got an actor who's the governor of California, an actor who was the president of the US and on the positive side a playwright who was president of the Czech Republic for eight years. If you do want to drum up an issue and you can use your 'celebrity status' to further that, then that's a good thing. Of course, sometimes people will tackle the wrong subject and fuck it up—it. A depends how informed they are."

Here's hoping he'll draw up a reading list for the likes of all those PETA bandwagoners. V

RI, SEP 18

WITH LET'S DANCE, PANIK ATTAK, FU BOA





Hold the Fortresses

Octoberman comes together for its new album

MUNE ARGUS

or Toronto alt-folk band Octoberman, success has emerged from the scaled-back honesty and dark folk delivery of the group's stark soundscapes. As much as this unique formula has worked for the band, frontman Marc Morrissette explains how the players chose to change the recording process in order to keep things interesting for their new re-

"We didn't want to record it the same way as the last one, where we're all doing it in chunks and then going back and sleeping in our own homes when you're on tour and you're excit-

ed about music and that's all you're doing and all you're thinking about."

The five-piece band shacked up in Ottawa with Dave Draves for a crash

still wanted to include what October

"I still want to keep the other side of Octoberman alive, where it's more

When you're recording to tape, it totally changes the way you respond to it. To fix the mistakes, you have to actually record over the last take, so you really need to make the decision, 'Is it worth fixing this mistake?' And nine times out of 10, we just said, 'You know what? It sounds fine.'

course in recording live off the floor, putting everything to analogue tape days. This breakneck pace left little time for over-thinking song arrange-

worked with some amazing artists we're all fans of: Flliott Smith Steven



hearse those sessions very much, we

This overall insistence on on-the-spot mances served an ultimate purpose, "Which is kinda nerve-racking," Mor-rissette admits before adding, "but at the same time, you're really capturing a performance rather than over-

The goal was to extract an essential collection of songs where emotion and feel outweighed studio gloss and calculated perfection. The justifica-tion was the band's ability to trust its collective skill and judgment

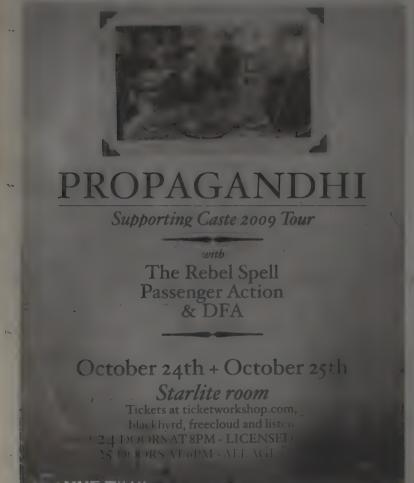
When you're recording to tape, it totally changes the way you respond

'Is it worth fixing this mistake?' And nine times out of 10, we just said, You

Whereas most artists would squirm at the thought of leaving blemishes on record, for Morrissette, it was at most the goal, inspired by some of his

favourite records.
"When it's five people playing in a room, there's just something there you don't wanna mess with too much. There's a vibe. I can hear al. the mistakes on there, but my favou rite records are ones I can hear mistakes on. There's something exciting about that." \(\mathbf{V}\)





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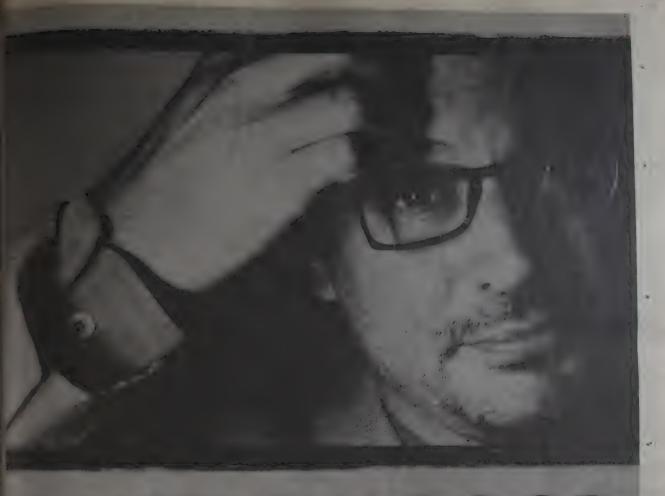


SATURDAY DECEMBER 6 EDMONTON EVENT CENTRE

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46 // MUSIC



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MUSIC // 47

On the hunt

Halifax-based songwriter tests her limits on new album

BAVIO BERRY

f Amelia Curran sounds a little worn out, she's got good reason to be. Talking to her just before she acher latest, Hunter, Hunter-this after a hefty summertime schedule that saw her jump from folk festival to folk festival—she's fresh off no less than three sold-out shows in her current home town of Halifax, and admits that summoning up the energy for that kind of crowd three nights in a row has sapped some of the energy

It serves, for the time being, as a very nice little peak for the St. John'sborn singer-songwriter. Though she's rarely been lacking in acclaim and attention since she first started busking on the streets of Newfound-land's capital—her first show was at the behest of a local stalwart, and her

Records (home of other guitar-and-afolky-tune types Luke Doucet, Justin Rutledge and Wendy McNeill, among War Brides, spread her name far be-

You know, there was one two-month period where I thought, 'All right, that's it, I'm tapped out. I have nothing; I'll never write a song again ... but it comes back. Life doesn't stand still, so there's always something.

first few records earned her a collection of East Coast Music nominations and awards—things have really signing with Toronto-based singersongwriter specialists Six Shooter

yond the Atlantic coast she's haunted her entire life, and Curran has spent much of the last few years either touring or holing up in St. John's working

Of course, with increased exposure

UPCOMING-UPCOMING-UPCOMING











www.newcitycompound.com

Curran has helped herself along in her stepped-up job by expanding her own horizons. Always a highly con-Hunter, Hunter sees her venturing

comes increased pressure: three full

rooms in one relatively small town is an awful lot to expect of a woman

more used to playing open mics than

stadiums. For her part, though, Curran

You know, there was one two-month period where I thought, 'All right, that's it, I'm tapped out. I have nothing: I'll never write a song again. The Six Shooter girls are going to be really angry,'' Curran says with a throaty laugh, one that definitely sounds as

though her voice has been getting a workout of late. "But it comes back. ways something. I've described (the last little while) as getting a promotion: it's the same job, it's just more

populating her music with a few more battered souls besides her own. Wn ness something like "The Mistress an affecting little strummed or number that takes the view of the or er woman, who can't be much hape 🦠 Curran says, trying on someone else the last few years.

"You've got so much time in your " mind when you're an artist, especiall when we're on the road—and it's a cyclical journey: it's always facine and deeper," she explains. "There are a few songs on Hunter, Hunter that are self, make myself a bit lighter and bit more cheeky, maybe more egoti tical-just creating a character, how ever it is, and it can be a fun little tree to step out." V



AMELIA CURRAN >> The songwriter says that life is the cure for writer's block

Save a ukulele

Doug Hoyer does his part to elevate the instrument

AMES STEWART

D HEWLEKLY COM

prog Hoyer isn't one to shy away seen him perform around town can attest to his self-deprecating wit and a knack for off-the-cuff humour in his wry, winsome pop tunes. So who better to launch a local campaign to rescue the much-maligned ukulele from being a cruel punchline, or being easily dismissed as meaningless kitsch? With an all-ukulele 2008 fundraiser raising just over \$100, Hoyer decided to take another kick at the can with Uke Fest 2009, featuring a stacked lineup featuring local and touring talents showcasting the ukulele.

"I started Uke Fest with [New City tal-

ent buyer] Mark Hayes last year," Hoyer explains. "I'd met a Peterborough band called the Burning Hell on tour," Hoyer explains. "They're a totally fun, awesome band that use the ukulele. Their singer, Mathias Kom, introduced me to an organization called Ukuleles for Peace. Basically they set up these classes and ensembles in Israel, and they bring Israeli and Palestinian children together, and teach them how to play the instrument and have concerts. It's just a really grassroots way of promoting peace."

Initially introduced to the instrument on a Hawaiian family vacation many years ago, it wasn't until Hoyer heard the distinctive tone throughout many of his favourite records that he took the time to get reacquainted with the instrument.

"I have this very distinctive memory of sitting in a tree in Hawaii in Grade 8, watching the sun set over the ocean and picking out the bass line to "Pretty Fly for a White Guy" by the Offspring on a ukulele," laughs Hoyer. "I definitely don't view it as a joke anymore. I don't see it as kitschy at all—it has a really nice sound to it. Also, a while back I toured Germany with the Blazing Violets, and after the tour I was kind of stuck overseas without an instrument, so I started to go pretty crazy. So the next time I went travelling I brought a uke with me and you really appreciate how light and portable of an instrument it is."

It should serve him well again this fall,

when Hoyer hits the road for a crosscountry drive alongside local songsmith Michael Rault, as the two tour their way out to the Halifax Pop Explosion.

"Michael Rault will actually be playing bass in my touring band, and my friend Kevin Guadett will be playing drums for me. It's not my regular band, so it'll be interesting to, see how different it might be. Kevin actually dropped out of college to do this tour, so hopefully I haven't ruined his life."

THU, SEP 24 (8 PM) UKE FEST 2009

WITH DOUG HOYER, BE ARTHURS, RENEE

NEW CITY, DONATIONS (ALL PROCEEDS GO TO



PREVUE // SHILOH

Competitive streak

Shiloh bounces back to Edmonton

manus BISTA ES

(/ section) of the ballion

one time Edmontonian Shiloh will be making a triumphant return to the city as Canada's newest pop-punk phenom, headlining a tour in support of her debut album, Picture Imperfect. And while she may have only lived in the City of Champions for a short period—seven months by her count—it is where she got her big break, by winning a singing contest put on by radio station 91,7 the Bounce.

"It was three weeks after I moved to Edmonton and a few days before the competition I saw something in the newspaper sol thought, 'Eh... might as well do it because it's good exposure." she says. 'I ended up winning it and went to Vancouver.... where I recorded some songs and met my managers."

It was not, however, her first time singing in front of people, or even singing competitively. Born in Abbotsford, BC and growing up in Saskatchewan before moving to Edmonton, Shiloh spent much of her formative years going from competition to competition, relying on her mother to get her to the far-off places where they ware heizer her.

The been doing competitions my whole life for singing," she says. "I went down to the States, did a lot of country singing competitions. I travelled a lot when I was younger to do this, just me and my mom in the car for three days of travelling, do the competition and then go back home and a month later we'd go back down have been been as the same and a month later we'd go back down have been same and a month l

Unlike planty of other singers who find the business of selling records to be taxing. Shiloh takes it all in stride. Not only is she enthused about touring—insisting on sleeping on the bus even when there are hotel rooms booked—but she even likes making music videos often the hane of other.



NEVER MIND THE BOLLOCKS >>
Here's Shiloh // Supplied

artists' existence

"Making the videos is kind of like a day off for me where I can just chill and sit down. People are running around all the time but I don't even notice them," she says, going on to explain that she's been very involved with the visual aspects of her career. "If something is in the video that I don't agree with I'm like, 'Oh that's not so cool.' I have a lot of input into my videos, and I had a lot of input into my album as well. I spent a lot of time thinking about it, It was like thinking about a tattoo—it took a little while but I'm going to be living with it and I'm glad it's the way that it is." W

SAT, SEP 19 (6 PM)
SHILOH
WITH THE LATENCY
AVENUE THEATRE, ST





ALBUM REVIEWS



EUEN WUNNE

Urgent strums mark the opening of Corb Lund's Losin' Lately Gambler, "Horse Doctor, Come Quick" ably of Lund's latest song cycle, though he's not expressly tied to the subject. There is much fertile ground for this cowboy, not all of it rooted far from city life; be it roads made of dirt or pavement, Lund is plenty adept at working up some captivating blues for the characters who populate his soundscapes.

Musically, "A Game in Town Like This"

finds a comfortable groove, riding a wave of smoothness that might seem out of place coming from the more metallic Lund of yesteryear, but the long miles that have led the man from the more resolute than desperate: he may know that the cards are losers, but that doesn't mean the game is over

When Lund pauses for a little reflection, the result is devastating on "Alberleaves plenty of space around Lund's Siemens to wrangle a suitable counterpoint on his slide, all but illustrating the

tears note by note in a sonic tapestry.
There are a couple of pieces here that
are exactly the type of songs that Lund
can knock out with casual ease, and
the sort which tend to please barroom
crowds of any size. On record, though,
they fall a little flat—not derailing the Clean" cuts closely to "Always Keep an Edge on Your Knife."

It's on the backstretch of the record where some of Losin' Lately Gambler's best moments are found, though there's something about this round of songs that seems a little less urgent then the Soldier! Horse Soldier!. Where Lund and his band of Hurtin' Albertans pushed the walls with all their might on immediate and intimidating, unclassifi-able tracks like "Student Visas" and "A Leader on Losing Control," they now sit back and lope comfortably, more than at home with the sound that they've

The album doesn't quite step right to the edge that Lund has looked down-and occasionally leaptfrom before in his songwriting. Still, there's comfort in the absolute command that the group takes over the Marty Robbins-channelling "Devil's Best Dress" and the '70s country-rock of "Chinook Wind," not to mention the absolute perfection of the melancholy, never-say-die closer "This Is My Prairie" (which is technically not the Lately Gambler is not a perfect work, but it wields its flaws with confidence, Lund and band never doubting their ering energy for the next charge. V

Band of Skulls baby darling doll face honey



ing England's 1 .

but when the band is turned or tually peters out. Blasting out o' gate, the first two songs on the albu "Light of the Morning" and "Deal)
Diamonds and Pearls"—sound like i. White invented a time machine it. after that for a bit, but by the time get to the end, the whole thing has si ply ceased to grab you in the same we and has lost the sense of urgency the the album jumps out with.

Porcupine Tree ****



high tolerance to to go to performance-art parties I once watched a

a certain point even I have to go Naaaaah little mangled and ill thought out, like someone in the band really wanted it to be industrial and weird, and someone else wanted it to sound like a spacev pop album, and now we're treated to this weird middle thing that doesn

MERCAN EXPLES

Scotland Yard Gospel Choir And the Horse You Rode in On



ing British accesand his never end ing lineup of play ers are back with

of poppy, whiny, self-absorbed songs about relationships, parents and below plain depressed. The music, still very plain depressed. The music, still very dancy and fun, jurtaposes with the swill leathing lyrics and allows the songs to come off somewhat happy. Compail sons to the Cure, the Smiths, and Pulle can be heard, and many of the hooks are catchy, but the album may be best suite for those predisposed to cynucsm. Fighthose who would prefer listening to less rambling and wallowing in ones own blab lyrical content, venture elsewhere.

JUSTIN SHAW



Cuff the Duke

上十十十二



Faith and optimism resonate through Cuff the Duke's fourth album. It's stripped down and bright, with spirited, in-

with spirited, inwith spirited, inwe lyrics and very few synheter sounds Many of the songs are
counting cries for redemption and
water Pettr's turned voice, frail and
attrapoken, in warm and glowing unison with the band, offers honest adsons of sober and relenting guilt.
The art usually far easier to be cyninthan optimistic, hope springs from
pand settling softly and firmly into
hec anadian landscape.

IN THE JUEWEEKLY COM

Sean Paul Imperial Blaze (Atlantic)



I left a kind of indent in my computer chair because I didn't realize how much I was wiggling my butt in my seat to

Sean Paul's fourth and latest disc. The highlight is that he isn't particularly distracted by electro trends, yet still feels pretty current—a sign that he's a mature musician who doesn't have to extend that much

TOWATHAN BUSTH

// romanungayanwanaryxox

Bhilati



After wrapping up a stellar summer tour introduction to Phish v. 3.0, the Vermont foursome release their first studio offering since

2004's Undermind. As always with a band renowned for its live shows, the challenge is to try to capture the energy of a Phish show in the studio. While nothing matches the band live-and phans were ammer tour, though the Page-led "I Been Around" was played only once, on the final night—Joy, produced by Billy Breathes' Steve Lillywhite, is a solid re-turn to the studio. The music on the album suffers a bit from a lack of coherence-jumbling together as disparate styles as the jaunty "Backwards Down the Number Line," the standout bluesy rock "Stealing Time From the Faulty Plan," Mike's groovy "Sugar Shack," and 13-minute prog-rock "Time Turns Elastic"—but there is a definite lyrical theme running through the album: a rought the band back together and a hopefulness for the promise of the fu-ture, in this—in the final words on the album—Phish's "second time around." SCOTT HARRIS

" SCOTT@VLIEWEEKLY.COM

ALBUM REVIEWS

The Magnetic Fields
69 Love Songs

Originally released: 1999

In his foreword for the 2006 edition of David Foster Wallace's Infinite Jest, Dave Eggers compares the appeal of the doorstop book

to the Magnetic Fields' 1999 mass terplece 69 Love Songs: for Eggers, both are works of excessive ambition and genius. It may be a little bit of a stretch to compare three hours of music, even with a limited subject matter, with about 1100 written pages in terms of ambition, but he's absolutely right on the genius

level. Over the course of 63 songs spread out on three CDs, Magnetic Fields' frontman Stephen Merittt parodies everything from Irving Berlin to punk rock to Fleetwood Mac and also manages to run the gamut from sneering cynic to subdued romantic. What could have been an easy gimmick is instead a survey of late-20th century pop music with some of the funniest and most touching love sones of the 1990s.

This is certainly to some degree a parody album-Merritt has said that these are really much more about love songs than love itself, which fits with the Magnetic Fields' frequently meta MO—but to take it solely, or even primarily, as such is to cut off a lot of its power. Merritt takes some shit for being disingenuous and cynical, and that's certainly in his arsenal, if not his preferred tactic, but passing him off as just that is to fail to recognize that cynicism almost always comes from someone disappointed with things, for which sincere appreciation is a necessary precondition. For every bit of sneering piss-takingboth thematic ("World Love," a world music parody that isn't exactly spot on but is intellectually right on the mark) and lyric ("How Fucking Romantic," where Merritt deflates every clichéd gesture of love he

HAIKU

Concentration

Not exactly new

This dog is a champ

Etienne Jaumet

Space synth relaxer

For fans of Edgar Froese

Hudson Mohawke

Don't care what's inside

Delicious sausage Don't want to see how it's made

Night Music

But it needs to be mentioned

Dog Day

can think of)—there's a moment of very real, and often painful, sincerity.

Merritt is certainly at his funniest when he's at his most sardonic, however. "Yeah! Oh Yeah!" is a brilliant little call-andresponse where the eponymous airy refrain serves to drive home the

slow deterioration of a relationship, i.e. "What a dark and dreary life / Are you reaching for a knife? / Could you really kill your wife? / Yeah! Oh yeah!" The first album's "I Don't Want to Get Over You' is a se ries of excessively downer options Merritt could do to get over his lost tionless baritone

gives lines like 1 could make a career of being blue / I could dress in black and read Camus / Smoke clove cigarettes and drink vermouth" a stingingly dry cleverness.

Still, It's when he drops the sneer that 69 Love Songs really shines. The Book of Love' is a great example, Marritt's slightly snarky verses bookended by a sincerely romantic admission that his love can basically do anything and hell still be around. "Love is Like a Bottle of Gin' draws out the titular simile to the somber and surprisingly wrenching conclusion that the comparison only works one way, and "The Death of Ferdinand de Sausure" involves the murder of the composer, but also the recognition that love is both incomprehensible and essential.

The album's best moment, though, is maybe it's most sincere. The electro-pop "Long-Forgotten Fairytale," something of a template for the later hit 'I Thought You Were My Boyfriend," is a melancholy, if not occasionally bitter, encounter with an ex, Merritt's overwhelming desire used and abused by a lover who's walked out before. It's a stunning ode to how simultaneously powerful and stupid love can be, which works as a description of the entire brilliant album as a whole, too. \(\mathbf{W}\)

Fink
Sort of Revolution EP
(Ninjatune)

Crazy Frog
Everybody Dance Now
(M1 Recordings)

It's over too fast

The perfect soundtrack Cruisin' Whyte in the Lancer, Applying bronzer

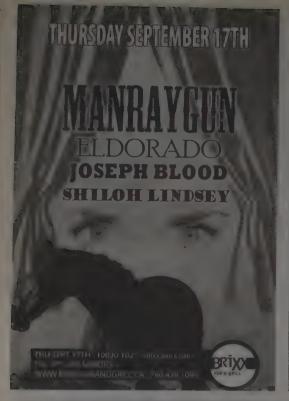
Like a night with Dave Berry

Jason Greeley Jason Greeley (Royalty)

Guy has what it takes
Huge choruses, black wardrobe,
Sones about "The Mail"









HOROSCOPE

ARIES (Mar 21 - Apr 19)
To the thug who stole my Chevy Malibu

from its parking place while I was recording an album in San Francisco back in 1991: I forgive you. To the lovely and talented Artemisia, who couldn't bring herself to fall in love with me as we partied at the Burning Man festival back agent who helped my writing me out of thousands of dollars: I

forgive you. To any Aries readers who hate it when I refer to my personal life in forgive you, and recommend that you engage in a more thorough and profound

TAURUS (Apr 20 - May 20)

The old saying "You can't have your cake and eat it too" suggests that maybe it's not a good idea to go out on dates with a variety of lovers while you're engaged to be married. Nostradamus scholar John and created a variation that I think applies to you right now, Taurus. "You can't have your past and your future, too," he says. In other words, you cannot fully insist on immersing yourself in the pleaold ways or the new ways, but not both.

GEMINI (May 21 - Jun 20)

According to my astrological analysis, you currently have a certain resemblance to a vacuum cleaner or a hungry baby or a : that were not passed down to you by your

min-black hole. Every time I've turned my hearing a psychic version of a giant sucking sound. What does it all mean? I sense that you're especially voracious right now, almost insatiable—as FREEWILL if you're inclined to engorge and absorb any old thing that you Are my speculations true? If

> you are healthy for you. But just in consider exercising some discrimination

things you're finding in front of

CANCER (Jun 21 - Jul 22)

These days, your gods can kick the butts of everyone else's gods. Likewise, your you try to work alone, you will not be able to kick other people's butts, let alone the butts of their gods, lawyers, agents, and sidekicks. The skills of your allies will be indispensable. The way I see it, your test any tendency you might have to indulge in pathological levels of self-sufficiency as you cultivate a greater capacity to ask for

LEO (Jul 23 - Aug 22)

a report on the latest genetic research. It turns out that like everyone else, you your DNA-absolutely new characteristics parents. To gather the evidence for this of genes but only a few mutations. A Chiresearch team said that "finding this tiny than finding an ant's egg in an emperor's a comparable experience, Leo: from an

VIRGO (Aug 23 - Sep 22)

Edmonton

to age wine very quickly. The makers of technology, you can 'accelerate the arowith other processes that would benefit from having their evolution expedited.

LIBRA (Sep 23 - Oct 22)

The soft-minded person always fears The corollary to King's pronouncement is that changes are less likely to be painful if you're not afraid of them. According to my astrological analysis, Libra, none of that growth, I expect you will have abundant

courage and tough-mindedness.

Foundation

VUEWEKLY

SCORPIO (Oct 23 - Nov 21)

Studies show that many people believe their attendance at a sports event impacts the outcome of the game. They are obviously suffering from a ridiculous delusion, right? They're enthralled by the kind of tors engaged in, right? Normally I'd say yes, but not right now, not for you Scorpios. For a limited time only, your presence at events where people congregate may exert shape group dynamics will be at a peak.

SAGITTARIUS (Nov 22 - Dec 21)

If I'm reading the astrological omens cortrying to get ahead at the expense of others. During a grace period like this, could threaten to undermine your ef-

CAPRICORN (Dec 22 - Jan 19)

While I'm pretty much a genius when it comes to the meaning of Kurt Cobain's lyrics, the art of cooking perfect scramlistener, I'm an absolute idiot about how a car engine works, how to make money on eBay and how to craft a foreign policy that would deal effectively with Pakistan What about you, Capricorn? What are dumb about? This is an excellent time to cure your ignorance about any sub

AQUARIUS (Jan 20 - Feb 18)

The following projects would be excellent ways for you to spend your time in the come in handy during committee meet ple to read your mind). 3) Scratch an itch (Unless of course you find some value in being subliminally bugged.) 4) Solicit lively information from a devil's advocate. tives will pry open a couple of the closed

PISCES (Feb 19 - Mar 20)

Your quest has come to a fork, Pisces session—a compulsive, tormented hunt like Captain Ahab's pursuit of Moby Dick. In the other direction, a graceful chase beckons, more in the manner of Sir Galahad's pure-hearted search for the Holy Grail. Choose one fork and your quarry will be beastly, impossible. and frustrating. If you choose the other fork, your quarry will be magical, earthy.

ARRON CHARTER: REUEPRINT FOR A CARBON-

RAJSING SPACES ECO RENO DEMO DAYS - Eco Ammo

SUGARSWING DANCE CLUB - Orange Hall, 10335-84 Ave - 780 6047572 - sugarswing com - Swing Dance at Sugar Foot Stomp no experience needed, beginner lesson followed by dance every Sat, 8pm (door)

TOP 10 MYTHS OF HEALTHY EATING AND ACTIVE

VER CREE - The Venue - Brent Butt - Sat, Sep 19, 8pm

WINSPEAR CENTRE - Sir Winston Churchill Sq -180-428.1414 - Gerry Dec - Thu, Sep 17, 8pm - \$44 and \$36.75 at Winspear hay office

AFFIRM SUNNYBROOK-Red Deer - Sunnybrook United Church, Red Deer - 403,347,6073 - Affirm welcome LGBTQ people and their friends, family, and allies meet the and Tue,

PLAY NIGHT CLUB . 10220-103 St - playnightedub.ca - Oper Thu. Pri. Sat with Dis Alexx Brown and Eddie Toonflash

PRISM BAR - 10534-101 St - 780.990.008 - Wed: Free Pool; Karaoke, oppn-midnight - Thu: Prism Pool League; 7-11:jopr - Pr: Steak Nites; 5-9pm; DJ at 9:joprm

ROBERTSON-WESLEY UNITED CHURCH - 10209-123 St - 78048a1587 - Soul OUTing: an LGBT-focused alternative worship - and Sun every month, 7pm, worship Sun, 1020-001 people of all sexual orientations welcome. LGBT monthly book club and film night. E. jravenscroft@rwuc.org

SPECIAL EVENTS

una cesser nunct ano bio cutoj s' 76.049, Jose. De EMMONTO REARTH OAY EVENT. Macnityre Parl beside the Old Strathcons Farmers Market, 8.4 Are, 104, 8.4 Arentuate Palk, behand she Ronz Gurche, 8, Ave, 104 St-Harvest celebration with entertainment and environment tall advocacy and exhibits and demonstrations - S.H. 21, 13.45 pm : Info: 750.450.ays. (E. edmontonearthody).

THE GREAT POTATO GIVE AWAY - Norbest Farm

KALEIDO FAMILY ARTS FESTIVAL - 118 Ave between

Interray and visual arts on Aberta Ave - Sep 34-97.

RHYTHMAS OF UNO WAND-OBJUM PESTIVAL - Catalyst
Theatine Says Gateway Boulevand - alpindimicular

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TIMERAISER - TransAlta Arts Barns - Using volunteer hours as currency rather than dollars, this is the only Bdmonton event connecting people and causes with art - Sat, Oct 19 - Tickets attimeraiser.ca

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A WORLD OF ROCKS, FOSSILS AND GEMS - Elmwood

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radionetwork Come on down, tune in to 94.9 FM or listen online at ckua.com.

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BACK // 53

Learning to share

of one of her co-workers died of AIDS The family wouldn't help clean out his apart ment after he died because they were afraid of AIDS. Jakubec

befriended her coworker as a way to support her, seeing as no one at work was talking with her, about the stalking with her about the support her seeing as no one at work was talking with her about the support her support with her about her father's death. Although Jakubec had never met her co-worker's dad and didn't know her co-worker all that well, she helped clean up the dead man's apartment. This was her first experi-

ence in dealing with HIV/AIDS. Around 10 years later, Joyce LaBriola was enrolled in a small theatre school in New Jersey, where she made a great group of friends, including James Tolin. While they were attending school together Tolin was diagnosed as living with HIV and LaBriola was able to be a in 2001, was admitted to a hospice and from there quickly passed. Tolin's hospice ain in the passed of the parents. Sitting around with her theatre friends over beers at a gathering

after James's funeral, reunited al-most 10 years after graduation, they brainstormed on what they could do to honour Tolin's life and support his parents. The idea came to hold a fundraising event.

Donating their time, skills and connections they pulled together a silent auction and a theatrical production of Jeffery, raising \$75 000 to donate to the hospice. Exhausted but exhilarated, the groupmembers decided that they would make it an annual event, and seven years later are still at it. Now living in Edmonton LaBriola helps out with what is now called the James Tolin Memorial Fund, and she is planning a satellite event in Edmonton this spring.

HIV Edmonton, and Jakubec, the executive coordinator, are gathered around a computer screen, going over last-minute details of the upcoming AIDS Walk for Life. Through their history and their current work Jakubec and LaBriola represent the under-acknowledged work of women who have been caregivers, fighters, advocates and, perhaps hardest of all, the survivors within the AIDS movement.

While there is no doubt that in the face of AIDS gay men fought back, worked hard and saved lives, what is often forgotten is that beside them in the struggle were women. This lack of acknowledgement from gay men about the work of women within the HIV/AIDS movement is symbolic of a larger issue gay men to share and acknowledge their power specifically with "groups" such as

women who were so instrumental in the ; able-bodied our privilege increases to support of gay men when they needed

In spite of HIV--some have argued because of it-gay men have made tremen-dous strides towards equality in recent times. The experience of a gay, white, mid-dle-class man bears no significant difference in terms of privilege compared to a straight, white, middle-class man. Pair two men together, as happens in a gay relation-ship, and they arguably have more accesand seemingly infinitely more possible power than a lesbian couple, a mixed-race to celebrate it, gay men should consider how they can give back within gay com-munities and throughout society.

An obstacle gay men may have in sharing their privilege is continued heterosexfold. Our gender and our colour will always read louder than our gayness. Wh. matters now, and how we will be judge: is what we do with our privilege

Gay men rose up during the AIDS hanged the world from .. passion and strength and love and port of allies, gay men fought for cessible drugs and woke the world in modern times. This should be in the ery history book ever printed and ever gay man should swell with pride at a accomplishment. But let us also we the next chapter, the one in which as gay men acknowledge our priviles la for the role they play in our lives . of society. V

The 2009 Scotiabank AIDS Walk for ... takes place Sunday, September 20 from 11 am to 4 pm at Sir Winston Churchill Square

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54 // BACK

The swinging door

some relationship-changing way if you decided to take a pass on anything then the set-up is Just a skootch less com empowered to not do it, whatever it is, but on the surface at least it really

doesn't sound non-c to me. As long as

don't want to do, it sounds like

your boyfriend's playfulness has, up to now (emphasis on

for both of you. Discovering

no? Especially when the things

or give you orgasms? So perhaus

it's time to reframe the "agreeing" to try

things as being offered new opportuni-

ties and deciding to accept them.

Or not. If you feel in any way that he

would be mad at you or disappointed in

you can say no, why not give yourself permission to enjoy saying yes?

But that was the easy part. Anything

you generally get on well and assume the best of each other and know how to talk through a disappointment or an em barrassment, it is as nothing, pffft. Now,

Do you have any more specifics about room?" There are many ways to go about this, with different pros (although we're not talking about pros, are we?) and difno guaranteed simplest, safest and most fun method, or else everyone would do social complications: do it with your

friends. This was by far the most popular for yoinks, and while I cannot possibly claim that It was socially uncomplicated, most of us/them survived years of it with. ly powerful dedication to self-awareness determination and the skill to transcend the baser sorts of great-ape-ish territoriality to succeed at this, though. Oh, that and often quite a lot of alcohol.

You may be able to find a couple as your socks in their presence. I know unsavouriness to many of the couples you find trolling the interwebs for new friends." Many of the less frightening couples are already dong it with their friends, you see, which implies that they

Or was your boyfriend thinking of orga-

nized "swing" parties or houses? Has he done the research? I don't know where you er of these than there used to be, and more uality and recreational lesbianism, that is to say, big polymorphous puppy piles and male/male partnering are out, and women just plain get more action than men do. This may sound titillating in theory, provided he is one of those guys who at least imagines enjoying watching. In practice, it can be less than fun for the guy and much less than fun afterwards when you both have to have a big stupid fight about it.

In short, you need to know what he hasin mind before you can either agree or form turn back-swinging doors swing both ways-but somebody may not want to. You can neither know which one of you that will be, nor how you'll feel about it when it happens. Proceed with caution, and do not let this be one of those things you do to please the fella.

Love, Andrea

General as I am an unifan of people pressuring other people to do sex things, and

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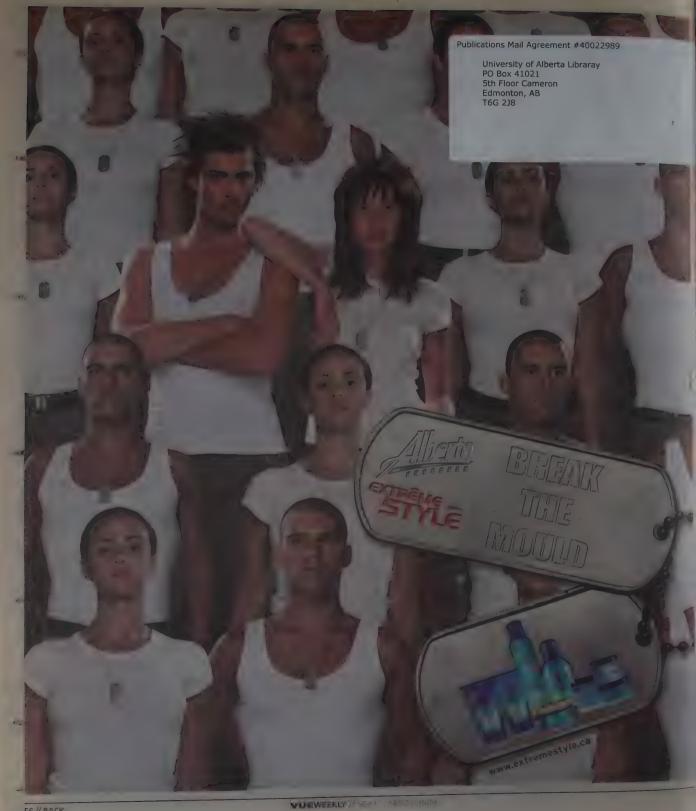
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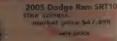
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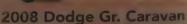
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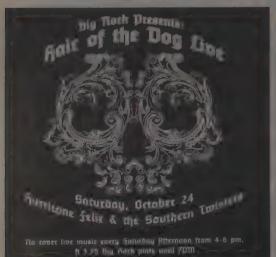
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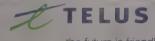
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UP FRONT

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Opening closed doors

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of there is one lesson the Stelmach government has taken from years of failed attempts by former-premier Ralph Klein to go as far as he would have liked in privatizing the health care system in the province, it's to never show Albertans the entire plan at once.

Rather than come out with an overall vision for privatization which public health-care advocates can analyze and use to galvanize opposition from Albertans, the strategy now is to make piecemeal changes one announcement by one in order to sidestep a legitimate public debate on the overall direction being implemented.

With so much going on behind closed doors, then, it's illuminating to get a peek at the discussions that are being had about where the government is headed when it comes to caring for the sick and elderly in the province. The leak of a consultants' document on alternatives to publicly-funded long-term care beds provides one such opportunity, and it doesn't look pretty.

The May 2009 document prepared for the Alberta Seniors department, leaked after a freedom of information request in the spring by the provincial NDP resulted in a heavily-censored version, shows a system with significant problems, with increasingly market-based approaches offered as the remedy.

The documents reveal discussions about a massive reduction in the coming years in the number of seniors long-term care beds in the province—an 80 percent reduction in the next 20 years—and a deregulation of the pricing system for lower-service privately-run assisted-living facilities to encourage the private sector to take up the slack. Options discussed for pricing models include a deregulation of rates to merely limiting the number of times rates could be increased flook how well that worked during the rental crisis to implementing a star system similar to hotels, which would allow different rates to be charged. Building new facilities through public-private partnerships (P3c) were also discussed.

Minister of Seniors and Community Supports Mary Anne Jablonski stressed that it is only a discussion document, not government policy, but that's the point. Major cuts and deregulation to our health-care system are being talked about, and Albertans aren't in on the conversation. With such major changes being proposed Albertans need to insist on a place at the table. W **GRASDAL'S VUE**



Letters

Vue Wrekly welcomes reader regeanes, whether critical or complimentary. Send your opinion by mall (Vue Wedy 1999) - 106 Street, Edmonton AB Tgl 14/h, by fac (950.45.886) or by enadl (letters@veeweckly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

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CONTRIBUTORS

Ricardo Acuña, Mike Angus, Josef Braun, Rob Brezany, Jonathan Busch, Gwynne Dyer, James Foster, Tamara Gorzalka, James Grasdal, Jan Hostyn, Whitey Houston, Connie Howard, Sue Karp, Mario Kotovych, Omar Moualiem, Andrea Nemeson, Carolyn Nikoland Repan Saunders, Justin Shaw, Jumes Stewara, Kadar Waldron-Blain

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WHEN PIGS FLY

A pandemic is trying to sweep the globe, but it just doesn't seem to be catching on. People were first alerted to this in March when it broke out in Mexico, and was dubbed "Swine Flu." After the flying pig jokes started getting old—and pig farmers began getting anxious—and medical experts started getting officious about accuracy, it became Influenza A (HiNh). It is said that the striving for accuracy, ont diminishing the backlash to the pork industry, is the true reason for the change, but I have my doubts; it's far more likely that the concern over a backlash to the humour industry is the

Seriously, I went to the World Health Organization (WHO) site to find out what H1NI even stands for, and I discovered that it's not new at all! It's something to do with the two main proteins of the virus, which are of the hemagglutinin [H] and neuraminidase varieties. This is, to me, pretty much gobbledygook, but there are, according to WHO, 16 hemagglutinin varieties and nine neuramainidase varieties and nine neuramainidase varieties. Supposedly this is the strongest variety, hence the double st status. The Avian Flu of a few years back was H5NI, it was, I surmise, four weaker on the H

scale. Interestingly, there was little outcry and no official rebranding back then, and nobody beyond the laboratory level knew the term H5N1. Maybe it's because lots of birds actually fly.

Whether or not this pandemic will pan out is something which is uncertain, but it didn't happen in the spring, and it's still too early in the autumn. In a racially insensitive response to the call for preparatory supplies in case of a greater outbreak (the supposed correct cautionary move according to the WHO), Health Canada sent large quantities of body bags to some Manitoba First Nations in lieu of more preventative supplies. Health Minister Leona Aglukkaq has pled ignorance on the matter of what looks like planned ethnic cleansing to some. While stating that she thinks it is regrettable, she

stopped short of giving an apology. The rise in irrational behaviour like excessive "cleansing" by rather inefficient methods, such as the use of hand sanitizers at the entrance to schools, hospitals and some stores, is providing people with what is likely a false sense of security, but a false sense of security is still a sense of security! The multinational pharmaceutical corporation GlaxoSmithKline is fast tracking (i.e. without going through the proper testing channels) a vaccine against the fluand ir will likely be ready by November.

The Tories have "inoculated" the corporation against liability if people become ill from the untested drug. In the meantime, I am working on a formula for a new hand sanitizer that prevents OCD.

TI Mair

YOU TAKE MY BREATH AWAY

The Harper government shipped bodybags to two First Nations communities as "preparation" for a potential flu pandemic. The federal Conservative government previously refused to ship hand sanitizers because they said Aboriginals could not be trusted with hand washing supplies. With the recent shipment of body bags the message that our indigenous community heard is, "Just bag your dead."

We heard the minister of agriculture laugh at the dozens of listeriosis deaths, we've seen Mr. Harper cancel the medical-isotope cancer program. We watched Mr. Harper fall to defend the integrity of our health system against an avalanche of slander in the US healthcare debate. Now, the Harper government has let racist attitudes creen into Canadian healthcare.

creep into Canadian healthcare.
The captusious indifference to life and healthcare in Mr. Harper and team is breathtaking.

Eugene Parks

Whither Rexall Place?

A new downtown facility doesn't bode well for the future of Edmonton's current arena

tually know about the new arena a multiuse development that unment, shopping and housing,

isn't even so much as a floor plan-and

downtown arena built, ideally in place before the Oilers' lease at their current home, Rexall Place, expires in 2014-a commitment sincere enough to stage those headline-grabbing press confer

Though in the past the group has paid lip-service to the idea of refurbishing Rexall or building a new arena on a Northlands site, recent announcements have made it clear that those options are apparently off the table. And if we're safe in assuming that the Oilers' time to ask what might happen to their

Fortunately, the last 20 or so years of professional sports history gives us of teams across North American to construct new stadiums and arenas.

n the mid '90s, the old building was eventually, five years later-taken over



IT'S A KNOCKDOWN >> The future's not pretty for Rexall Place to prosent

team when its tenants, the Flyers and 76ers, moved to a new facility. This opconsider the fact that Northlands the company that manages Rexall Place, doesn't actually see a profit from Oilers' games; besides parking fees for the south lot, all the revenue from Oilers games, from ticket surcharges and luxury boxes to concessions, goes straight to the hockey team (though the Oilers do pay an annual fee to offset the cost of running and maintaining the facility, it isn't enough to cover Northlands only \$1). It's possible that, with a more

Possible, of course, but not at all likely. For starters, one of the few other potenowned by the Katz Group, so it's likely which would be competing for other rector of the leisure and sport management MBA at the U of A School of Busihave tried that approach rarely meet

In Philadelphia, they've recently decided to tear [the old Spectrum] down, because it doesn't make any sense for them to run two arenas," Mason explains, pointing out that it's hardly an example. Though it's generally considered a model for urban planning with because it's not doing that well competitively, but also because you have Ohio road. What you have are two major fabasically competing each other out of the market. While the district is very struggling because it has to compete

ting the arena for another purpose. In movie theatres, shopping and restaualthough after many delays it still sits areas that are a far cry from the desolate parking lots that surround Rexall Place.

"In most cases, cities eventually tear their old arenas down," says Mason, who points to Boston, Chicago and Detroit as hockey-related examples. Though he does offer a glimmer of hope. "That land is on an LRT line, so that land may have more valuable other uses than what can be done with refurbishing or reusing the facility."

Randy Ferguson, the chief operating officer of Procura Real Estate, certainly thinks so. Procura is a local development firm which has worked on a myriad of projects, including the major Century Park development, and Ferguson says Procura, along with a number interested in the land if it were to be-

"We'd look at it very closely for cer tain. I think you could create a transit oriented, mixed-use development that would really be something special for the north part of Edmonton," he says, pointing to the LRT service and area amenities making it prime land for a development that could potentially encourage the city's already-existing area revitalization strategies. "Developers that are looking at infill and look at the larger scale consider carefully improving not just the footprint of the site, but around the site as well."

But while the land Rexall Place sits on may turn out to be better in the long run, the same cannot be said for its management. Though officials from Northlands refused interview requests to speculate on what may happen with to working with the Oilers through their lease agreement, you don't need to talk to Northlands to see that they

Though Oilers games don't contribute anything to Northlands' bottom line, plus other events the arena holds per year represent the public company's tributions Rexall makes to the major monton Indy (which quite notoriously and consider that its only other profit able enterprise, racing and gambling, is subsidies to support the industry, and it's no wonder Northlands officials are

reticent to discuss a future without an

It's financial outlooks like that that have made Ward 3 Councillor Tony Caterina, who represents the neighbourhood where the arena sits, a major supporter of refurbishing Rexall and an outspoken critic of using any kind of public money to build a new arena (although he does clarify that he would not stand in the way of any private company that wanted to under-

"I think what people should remember is that Rexall and Northlands, that's Edmonton's-the citizens own that. Northlands is a non-profit organization that's there to facilitate events that promote the city of Edmonton; they're not there to make a profit," he explains, pointing out the Katz Group, which is strongly suggesting it would prefer to run any new facility that is built, has no such mandate.

There are, however, still glimmers of hope for the organization, even without Rexall. December will see the grand opening of the renovated Agricom building-rebranded as the Edmonton Expo Centre—a massive expansion that makes it the largest conference facility in Canada outside of Toronto. As Brian Leadbetter, director of government and community relations at Northlands, would explain, the larger facility does open up new opportunities for Northlands and Edmonton

"It allows us to bid on bigger international events that we were formerly prohibited from just by virtue of limited capacity in the city," he says, noting that some could bring in as many as 25 000 delegates to the city at any given time. "What this is really enabling us to do is expand our footprint in terms of broader economic impact and tourism

Though Caterina is also bullish on what the new facility can do, the image downtown Shaw Conference Centre.

For now, there is little we actually know about the future of a major arena in Edmonton. But it's important that, along with all our other questions we ask ourselves what's going to hapcreasingly likely, when-a new arena







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COMMENT >> ARCTIC OCEAN SHIPPING

The northern passages

Despite Harper's bluster, Northeast Passage more suited for shipping than Canada's Northwest Passage



Gwynne

Early this week two German-owned container ships : arrived in Rotterdam from Vladivostok in the Russian Far East, having taken only one month to make the voyage. That's much faster than usual-but then, they didn't take the usual route down through the South China Sea, past Singapore, round the bottom of India, through the Suez Canal (pay toll here),

across the Mediterranean and up the west coast of Europe. They just went around the top of Russia.

les the first-ever commercial transit of STRAIGHT the Northeast Passage by non-Russian ships, and it shortens the sea trip between East Asia and Europe by almost a third. It's the melting of the Arctic sea ice that has made

it possible, although for the moment it's only possible for a couple of months at the end of the summer melt season, when the Arctic Ocean's ice cover has shrunk dramatically. But it is a sign of things to come.

The voyage is more evidence that climate change is well underway, and will strike the Arctic region hard. But it also shows that all the fuss about the Northwest Passage is irrelevant.

It's the Northwest Passage, another potential short-cut between Europe and East Asia that goes through the Canadian Arctic archipelago, that has got the attention in the past few years. Although ice-breakers have traversed it from time to time, no ordinary commercial ship has ever carried cargo through it. But when the Russians put on their little propaganda show at the North Pole two years ago, the Canadian government had kittens.

In 2007 Artur Chilingarov, a Russian scientist famous for his work in the polar regions and personal Arctic adviser to then-president Vladimir Putin, took a minisub to the North Pole and planted a Russian flag on the seabed. Canadian prime minister Stephen Harper immediately flew to Iqaluit in the high Arctic and responded with a rabble-rousing speech

"Canada has a choice when it comes to defending our sovereignty in the Arctic," he said. "We either use it or lose it. And make no mistake: this government intends to use it." He then announced a program to build six to eight armed Arctic patrol vessels to assert Canadian control over the Northwest Passage, and a deep-water naval base on Baffin Island to support them.

"I don't know why the Canadians reacted as they did," Chilingarov told me a few months later in Moscow, and on the face of it he had a case. After all, Russia has no claims over any land or water that might conceivably belong to Canada, and Canada makes no claim on the North Pole. But Chilingarov actually understood the game that Harper was playing quite well.

Canada's dispute over sovereignty in the Northwest

Passage is actually with the United States, not with Russia. The Russians have absolutely no interest in the Northwest Passage, since they have their own rival the Northeast Passage. But the United States used to believe that the Northwest Passage could be very useful if it were ice-free, so Washington has long maintained that it is an international waterway

which Canada has no right to control. Canada disputes that position, pointing out that all six potential routes for a commercially viable Northwest Passage wind between islands that are close together and indisputably Canadian. But Ottawa has never asserted military control over the

Northwest Passage until now, because to do so would risk an awkward confrontation with the United States—unless you can pretend that you are building those warships and that naval base to hold the wicked Russians at bay, not to defy the Americans.

That is Harper's game, and he now visits the high north every summer to re-assert Canada's sovereign ty claims. But in the end it will make no difference, because the Northwest Passage will never become a major shipping route. The Northeast Passage is just

The problem for Canada is that all the routes for a Northwest Passage involve shallow and/or narrow straits between various islands in the country's Arctic archipelago, and the prevailing winds and currents in the Arctic Ocean tend to push whatever loose sealed there is into those straits. It is unlikely that cargo ships that are not double-hulled and strengthened against ice will ever get insurance for the passage at an af

Whereas the Northeast Passage is mostly open water (once the ice retreats from the Russian coast), and there is already a major infrastructure of ports and nuclear-powered ice-breakers in the region. If the dis tances are roughly comparable, shippers will prefer the Northeast Passage every time—and the distances

Just Look at the Arctic Ocean on a globe, rather than in the familiar flat-earth Mercator projection. It is in-stantly obvious that the distance is the same whether shipping between Europe and East Asia crosses the Arctic Ocean by running along the Russia's Arctic coast (the Northeast Passage) or weaving between Canada's Arctic Islands (the Northwest Passage).

The same is true for cargo travelling between Europe and the west coast of North America. The Northwest Passage will never be commercially viable. V

Gwynne Dyer is a London-based independent journal-ist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

Issues

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of Vus Weekly.

Stop trying to follow the little red ball

The health care shell game is a game Albertans can't win



KREP YOUR EYE ON THE BALL >> Actually, just don't play. You'll lose. #Chris Lea

RICARDO ACURA

UALBERTA CA/PARKLAND

*All you have to do is follow the little red' ball. See? It's right here under this shell, just keep your eye on it. Got it? Got it? Nope, not there."

If you watch this "game" for long enough, you'll eventually get so frustrated and confused that you'll throw your hands up, give the shyster all your money and watch survey is discussed.

That is the exact same reaction that Albertans trying to follow health care policy over the last six months have been experiencing. It is one big shell game, with Alberta Health Services CEO Stephen Duckett and Health Minister Ron Llepert expertly manipulating the little red ball so that there is no possible way the public can keep track of where it's going.

Those of us that have played this game before know exactly how it will end—a health system that is more expensive, with reduced services, fewer staff, longer wait lines and a renewed government drive to privatize as a way of solving the problems that have created.

It is reminiscent of former-premier Ralph Klein blowing up a hospital 1. Calgary, then trying to convince Alb rtans that we needed to privatize becars, the public system was resulting in hus wait times. It is critical to keep in mid what Ralph Klein did to health care in Alberta, because it provides important context within which to understand the potential impacts of the decisions being made today.

For example, anyone who remembers how the Klein governme is absolutely decimated community-based mental health services and support in organis knows the absurdity of Stepher Duckett's claim that we can close Alberts -loopital in favour of community supports for those patients. Even his promise of it we funding for community supports for those patients. Even his promise of it we funding for community sace aptions is framingless governant at best it will be it cked up in trying to cover the existing lick of community mental health services.

Our current menial health system needs millions of solurar worth of investments to help it come close to help it come to hel

long term? In the end, it will be family, friends and the police service who will be called upon to once again subsidize Ralph's World (er. Ed's World)

Ralph's World (er, Ed's World).

Another example of this shell game Is what is being done to seniors' care in the province, Alberta Health Services announced in August that they would be cutting funding to long-term care services by three percent as part of their plan to eliminate their \$1.1-billion deficit. This cut came on the heels of over 10 years of reduced service, diminished safety and increased direct costs to patients as a result of the massive privatization and re-categorization of long-term care that has taken place over the last decade. A system that was already failing to meet the needs of Alberta's seniors was now going to be even less able to do so.

Last week, however, Stephen Duckett announced that he would be moving some 800 seniors over the next three years out of acute care hospital beds and into "community living options." Once again, there will be funding provided to open up "new spaces" in the community, but nothing to address the current state of disarray that the system finds itself in. In addition, the last five years have shown that opening up those spaces provides no guarantee that the seniors who need them will be able to afford them. In the end, we'll be kicking seniors out of hospital beds, handing over new tax dollars to private care providers and providing no guarantee that any seniors in Alberta will receive the care they need when they need it.

At least freeing up those acute care beds will help reduce hospital waiting times, right? Wong. Once those seniors have been removed from those beds, and left to their own devices, most of those beds will actually be closed permanently. Why? Welli, because apparently that way we can save \$13 million. Isn't that more important than saving lives?

Mr. Duckett's contract is set up in such a way that, in addition to his S575 OOD salary, he is eligible for a bonus of \$744 OOD of the meets certain targets set out by the government. Thirty percent of his bonus depends on his ability to meet the government's budget targets (read: cuts). At the same time, 40 percent of his bonus depends on his ability to reduce want times. These contradictory goals will be disas-

trous for our public health system.

A good example of how this will play out is with hip replacement surgeries. Mr. Duckett must reduce wait times for hip replacement surgeries by three-weeks over the course of the next year in order to qualify for that portion of his bonus. The way this will be done is by dedicating more public funding to the private hip clinics that were given this responsibility under the Klein government. Because hip surgeries at these private clinics cost significantly more than they would in the public system, the government will have to pay a premium to make them happen. As a result, Mr. Duckett has to find those

savings elsewhere in the public system so he can meet his budget targets. The only way he can do that without huring his bonus is by focusing his cuts on the areas where he has no government targets—

areas like mental health and seniors' care. The key to any shell game is understanding that you can never win. On the street you have to be aware of the fact that you're up against an illusionist who is there to take your money—the only way to win is not to play. The same is true with the current moves that are taking place at Alberta Health—we must be aware that neither Albertans nor our health system can win, and we must realth.

fuse to play the game

We cannot lose sight of the fact that ultimately what Mr. Duckett and Ron Llepert are doing is looking to make some \$2 billion worth of cuts to a system that still has not recovered from the cuts and restructuring it was subjected to in the '90s. it doesn't matter which shell the ball is under, we will lose in the end. Don't let them get away with it !!

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research Institute housed at the University of Alberta.



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TECH LAW >> CANADIAN INTERNET REGISTRATION AUTHORITY

Master of its domain?

Canadian Internet agency doing little for online public interest initiatives



Canadian Internet Registration Authority

ALL TALK, NO ACTION >> Give out domains, not door prizes // Supplied

The Canadian Internet Registration Authority, the agency that administers the dot-ca domain name, holds its annual general meeting in Toronto this week. Attendees will vie for door prizes and hear from executives about the growing number of Canadian domain name registrations, the robust financial health of the organization and a small list of corporate bylaw amendments. Yet as CIRA moves into its second decade, the promise of a leading internet voice in Canada and an active, engaged membership is gradually fading away.

Engaging Canadians was viewed as a top priority during the organization's early years (I was a board member from 2001 – 2006). Meetings were held in communities across the country in an effort to

educate Canadians on the dot-ca and to encourage participation in Internet governance issues. The annual general meeting was webcast to ensure all Canadians could attend, even if only virtually.

While CIRA never managed to become a household name—many registrants simply want their website or email to work without regard for bigger policy issues—it could count on hundreds of Canadians to vote for the board of directors, participate in consultations, and show their interest in how Canada's domain name space should be managed.

Today, most of that interest and energy has disappeared. CIRA has been largely absent from the public policy issues of the day and few members show much

interest in its governance. This year, only three people were able to muster the necessary 20 indications of member support in order to appear on a board of director ballot. In act, one member became so frustrated with CIRA's support for election debate that he created his own site at ciratal called his own s

Perhaps the greatest failure, however, has been the stagnation in parlaying the organization's financial success into a bigger contribution to the Canadian Internet landscape. Rather than focusing on Canada's domain name registration statistics, where Canada ranks in the middle of the pack as compared with other developed countries, it is worth considering how it has fallen behind other country-code domain names in allocating resources toward internet public interest initiatives.

In the United Kingdom, Nominet (which runs the dot-uk domain), has contributed millions of dollars to charitable organizations that help disadvantaged groups access the Internet. Similar programs are in place in Australia, which makes annual grants to projects for the benefit of the community.

Other domain name agencies have concentrated on research and policy development. The Austrian agency funds an annual call for projects to enhance Internet access, the Netherlands' age supports organizations focused on internet security and innovation, while Italian agency maintains a prize competition for student research

Yet another approach is to concented on developing countries. For example, the French domain name agency privides support to the International lege Fund that promotes Internet unternatively developing world.

teger unit that promotes memory the developing world. A fourth possibility is to remove financial barriers to domain registration to dents. Citizens of Rwanda and the public of the Congo are both enti-free domain name registrations that on local servers. In South Africa za is offered as a second-level domafreely to South Africans who cannot at ford other, az domains.

At the heart of these initiatives is the recognition that a country-code dominame is a public trust that must look by yond commercial opportunities to lamits mandate. To achieve that goal, Code should be thinking about giving away domain names or scholarships, not thousands of dollars in door prizes. V

Michael Geist holds the Canada Resear of Chair in Internet and E-commerce Luxual the University of Ottawa, Faculty of Law-He can reached at mgeist@uottawa@ar online at michaelgeist.co.









Walmart :



Kõodo

Edmonton City Centre Kingsway Garden Mall Londonderry Mall Millwoods Town Centre West Edmonton Mall Bowe Sta

2. We authors accessory Contest ends October 1, 2009. See buildabash calfor Confest Rules

BUILD-A-BASH AND WIN!' Anter PE30C34-at buildebesh.ca for points towards a koodo-rific party.

The spuds are big

Potato giveaway aims to highlight value of local farmland to city's food security



THEY'RE NOT FROM PRINCE EDWARD ISLAND >> But they are delicious.

old adage which holds that if you believe in something strongly enough, you have to put your money where your mouth is. This weekend, Vis-100 000 pounds of potatoes—around \$20 000 worth—to anyone who wants to come pick them as part of a campaign to encourage city council to preserve some of the city's last remaining

The giveaway is part of an ongoing effort by the Greater Edmonton Alli-30 community organizations, faith groups, unions and small businesses, to encourage the development of local food production through the Municipal Development Plan. The plan

Manning Freeway.

Although the highly industrialized

anthough the highway may already be lost to future agricultural use, Visser is hopeful for his side of the freeway. "Somehow, just as you have a greenbelt along the North Saskatchewan zoned for parks, you could zone this

farm, says handing out free potatoes is a small price to pay to give people in Edmonton an opportunity to come out to the land and see the value it holds for

importance of the productivity of this and we want to get the message It's a great time for Edmontonians to see the farm, experience the harvest and take some homegrown potatoes to their table for Thanksgiving.

But Walters, who heads the Greater Edmonton Alliance, hopes Edmontonians

"Currently most food in the region is imported and we, as a city, need to look at food security as a question of building a strong local economy," Walters contends. "Edmonton is rare in hav-

Non-farmers don't understand the importance of the productivity of this land and we want to get the message across. it is irreplaceable.

ing large tracts of usable land within people shop locally the more they think of their environmental footprint. I be-

With over 600 people showing up to two different council hearings on the ing the northeast land as agricultural.

"We are going in the right direction from where we started," Walters says, positively. "This Municipal Development Plan is a 10 to 15 year plan for how the city will work and we believe there is a strong role for urban agriculture." V

The Great Potato Giveaway happens on Gorden Visser's Norbest Farms (take Mansians). The next public hearing on urban 12. Visit greateredmontonalliance.com for

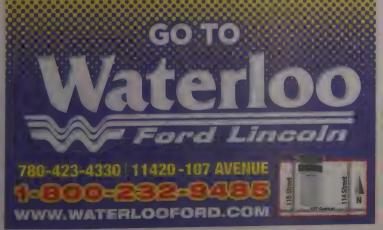


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Too much silence

Their faces appeared on the screen before us in the sun-lit atrium of City Hall, one after the other, male and female, young and

old, mostly smiling and congruous with the gorgeous late-summer day, but incongruous with the pain in the room. Many of those assembled were weeping, the faces' appearing on the screen were the faces of sons and daughters, brothers and sisters, friends and parents now gone, gone because their burden of pain had become too heavy to bear, and

They'd put it down.

They'd put their burden down and passed it on to those who love them, who now carry both the pain of searing lass and the one of knowing the magni-

tude of their loved one's pain.

The September 11 event, which took place the day following World Suicide Prevention Day, was the doing of Edmon-

ton's Support Network. The scene in the atrium was the last leg of a morning of remembering. It had begun with an outdoor ceremony in Sir Winston Churchill

Square that included words and music from some of the guests, a short and sombre placard-carrying walk around City Hall, a ceremonial releasing of doves, and finally a piper leading us through the square and into City Hall. Inside, over lunch,

Dr. Raj Sherman eloquently addressed those assembled, and then on the screen we saw the faces of those we'd lost.

What I learned from the placards carried by those walking was that more Albertans die by suicide than by car accidents each year. That in Canada, suicide is the leading cause of death in men aged 25 – 44. That Alberta's suicide rate is higher than that of other Canadian provinces. That Canada recorded 33 396 suicide deaths between

2000 and 2007

At home, I checked a couple of other disease mortality numbers: 3120 cervical cancer deaths for the same period (based on an estimated 390 annual deaths), and 964 AIDS deaths (according to a 2007 Public Health Agency of Canada Surveillance Report). The relative absence of media cov-

victims, we're also aware that they leave victims in their wake.

I think we're silent because we're not sure we have any good solutions. There are those who advocate medicating all strong feelings of hopelessness, but we're also becoming very aware that emphasizing the link to mood disorders. mestic abuse. We'd have to talk about a productivity-oriented society that expects us to bounce back from loss or trauma faster than we're actually wired to do. We'd have to talk about a society that has little tolerance for the less-thanable, those who don't fit into our 50-hour work weeks or narrow definitions of success and beauty and value.

Cess and besurgation value.

We'd have to talk about the problems
of a survival-of-the-fittest economic sys.
tem, and our own culpability. About job
losses, financial pressures and our general anxiety and stress and sense of futility. We'd have to talk about the problem
of hungry brains, brains craving omega
3s no longer aboundant in our meat and
dairy supply and micronutrients no longer abundant in our soil, about how we're
noisoning nour home.

poisoning our home.

And then, if we talked about those things,
we'd be faced with the fact that we as a
society don't always care enough to do the
right thing, a society that doesn't necessarily want to invest in problems that cost
much to fix and don't fit well into a bus
ness and profit-oriented society. W

We're silent about suicide for a million reasons.
We're uncomfortable thinking about it. We
recognize desperate hopelessness in ourselves and
our loved ones at times, and it scares us.

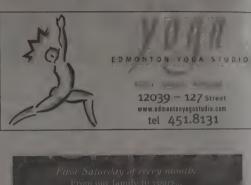
erage of events such as the Support Network's suicide awareness march is striking.

Works suicide awareness march is striking. I think were silent about suicide for a million reasons. We're uncomfortable thinking about it. We recognize desperate hopelessness in ourselves and our loved ones at times, and it scares us. We don't want to admit our conflicted feelings about suicide—it's not a victimless act, and though most of us are aware that those who take their own lives are

is problematic—we're already over-medicated, and the applicable meds themselves are linked to suicide risks.

I think we're silent because we don't want to admit that suicide rates are an indicator of the overall well-being of society. If we focused on that we'd be compelled to address the social problems of marginalization due to ethnicity or sexuality. We'd have to talk about the effects of school bullying, rape and do-







DISH



Online structure of the com-

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PROFILE // PATTY MILLIGAN

Pass the honey, baby

Like a lot of things, it pays to go all natural with honey



LET'S BEE FRIENDS >> Honeybees congregate on the hive // lan Hostyn



Yes, beekeepers do get stung and no, they don't ever get used to it. Just ask Patty Milligan, aka Lola Cano-

la. Not only does she own Lola Canola keeper-the person who manages the bees and harvests their honey. She does this all under the protective cover of her big white bee suit. But those suits are exactly that-a form of protection. They're

not sting-proof.
"You're out there and you're totally vulnerable—you're wearing cloth that they can totally sting through. And getting stung never gets easier. It still hurts every single time." For Milligan, the stings are just a mi-

nor inconvenience, a very small part of what's involved in producing honey. Actually, the bees are really the ones who transform the nectar into honey. Milligan's job is to manage the bees and

Milligan calls May and June the bee-Her time is spent monitoring the bees for mites, delivering treatments and splitting the hives before they get too big—essentially, making sure the bees are as strong and healthy as possible.

July and August are the honey pro-duction months, and that's when

Bees gather nectar and transform that nectar into honey. And they accomplish that process rather efficiently.

Milligan says every colony has a plan. Scouts go out and track down the quickback to the hive and direct the colony to gone will the scouts go out again and track down another source of nectar. "Bees are kind of like serial monoga-

mists. They'll go exclusively to one source of nectar until it's all gone, and then they'll move on."

Honey gets its personality from the type of flowers the nectar is collected from, which determines the honey's texture of crystallization (how fast the honey starts to solidify after harvesting and whether the crystals that form are large or small).

In Alberta, our three main sources of honey are alfalfa, clover and canola and most of the honey produced here is a combination of the three. The honey itself is a very sweet, light honey-much like what you'd find on store shelves.

Varietal honey-where the nectar comes from one main floral source, such as blueberry, buckwheat or avocado-is where honey's personality can really flourish. These honeys can vary from pale amber and mild to dark taste of milk-it changes right along with what the cow eats." Right now varietals form more of a specialty market, but one that is growing.

Most of the honey you find at the Most of it has also been heated. Alit comes out of the hive, it gradually starts to crystallize and solidify. To keep it liquid, honey has to be heat-ed. "All honey wants to crystallize; it's just a natural process that it goes through. It's sugar, after all," says Milligan. "Some honey, like canola, crystallizes very quickly-within weeks. And then others, like borage, take a

Honey is also heated so it can be filtered, otherwise it's too thick for the filters. Filtering removes impurities, even microscopic ones, that may have found moves bits of beneficial propolis and

pollen, other products of the hive.

Filtering also slows down the crystallization process by removing anything that might encourage the honey to crystallize. Honey will start to crystallize when it comes into contact with bits and pieces of things—like toast crumb

Milligan offers honey that is both raw—which means it's never been heated above 35° C, the temperature

honey is only heated to about 42° C

Milligan doesn't filter her honey, either, she just strains it. That way it can go through the strainer without being

of the hive-and gently heated, for those of us who need our liquid honey fix. But unlike store bought honey, her That helps minimize the detrimental effects of heating, like a change in fla-

WHAT'S THE BUZZ? >> Patty Milligan inspects the hives //pn Hostyn

heated first. Like filtering, the straining process removes some of the bigger impurities-"People don't want honey with a bee leg in it"-but leaves behind the pollen and propolis. After the honey's strained, any remaining impurities rise to the surface and can just be scooped off.

Milligan admits honey production is facing its share of challenges right now which some people attribute to Colony Collapse Disorder (CCD), though Milligan doesn't. "The bee population is diminishing, we know that. We're just not really sure what's going on. People need to call it something, so they're calling it CCD.

"With CCD, the bees just disappear. There are no bees, period. Not even dead bees. What we have in Alberta are dead bees-lots of them.

Milligan attributes the losses to a combination of things, like stress, varroa mites and nosema parasites. And the bees seem to have built up a resistance to used to treat them. Like us, bees are battling their own superbugs.

There's so much more to learn about bees. They get grumpy on cool and cloudy days. Once they bring the nectar back to the hive, they fan it with their wings to bring the moisture content down because honey with a high moisture content will ferment easily. A single hive might contain up to 80,000 bees.

consume courtesy of bees. There are also pollen and propolis, both known for their health benefits. But that's another story. Lola Canola can be found at the Downtown Farmers' Market. Stop by, ask some

And honey isn't the only product we

questions and maybe even buy some local honey while you're at it. V



SLOWLY, SLOWLY >> That protective gear isn't foot proof process





BEER

Sláinte Crannog

Organic and sustainable brewery delivers

CRANNOG ALES SORRENTO, B.C.

I must say, it wasn't the easiest task making it to this particular brewery tour.

Up at 5 a.m. to catch a ferry and to complete a seven hour drive to make the last tour of the day. But that wasn't all. Fires around Kamloops backed up traffic and fouled the air. Then an accident closed Highway 1 and forced a back country detour around Shuswap Lake before we could arrive at the small town of Sorrento (about 15 minutes outside Salmon Arm) to visit one of Canada's smallest and most fascinating breweries.

And trust me, the ordeal was worth it.

The brewery I was so determined to reach is Crannog Ales, Canada's first (and only) certified organic, on-farm brewery. I had heard of this ground-breaking brewery, but had never had the privilege of sampling its wares. You see, they produce just kegs, and distribute in B.C. only. So, when a vacation had us passing through Sorrento, I felt I had to make the effort.

Owners Brian Macisaac (also the brewer) and Rebecca Kneen opened Crannog (which is the Celtic name for a traditional irish house built on stilts in marshes to preserve land for food production) on their small plot of land in 2000. Ma-



cisac, a former social worker in Vancouver's downtown east side, and Kneen, a former sheep farmer in Nova Scotia, had long since committed themselves to the political principles of organic production, community commitment and small-scale, local production. So it was a straightforward task to apply those principles to

"We don't really talk about profit. We

talk about sufficiency. We talk about benefit," says MacIsaac. "Not only to us but to our employees, our community, and most of all to the soil and the environment we rely on."

ronment we rely on."

With that in mind, Crannog (pronounced to rhyme with brogue) is committed to being an organic, zero-waste brewery. They grow most of their own hops on the farm (something unheard of a few years ago). They buy organic malt from a B.C. malting company, And every scrap of waste is used. Spent grain is fed to a small herd of pigs on the farm. Water is re-used. Even their used sanitzing and cleaning agents (which are all-natural) are added to compost and soil to add nutrients. Even the decision to not bottle is intentional and political. "Bottles encourage drinking alone. You have to be social.—no sitting in your basement by yourself. You have to be in a pub to enjoy beer at its best."

The tour doesn't take long, as there is not much to show. The brewhouse consists of a small 1000 litre brewing system, two primary fermenters and seven conditioning tanks. As breweries go, this is tiny. They produce in a year what a Molson or Labatt brewery produces in less than a day. As another point of comparison, our local Alley Kat Brewing—considered a small microbrewery—produces about 5 times the amount Crannog does each year.

After dispensing with the tour we congregate in their sampling room (a cozy, converted cellar room) for generous samples of what they have going at the moment. We start with the Bogtrotter Brown Ale, which is a nutty, sweet brown

ale with a touch of toffee in the flavour It is a flavourful and attractive version of the style.

We move next to Red Ranch Red. It is a delicate amber colour with pleasant caramel and soft hop aroma, it is a rounded, drinkable beer with a slightly drying finish. The Beyond the Pale Ale is a pale ale that clearly charts its own path. A huge fresh hop aroma—floral and almost sweet—starts the expenence. Then the light crystal malt base kicks in, only to be pushed aside once again by a lingering, rounded bitterness. This beer is neither American nor British in its origin. It is original. The beautiful hop aroma is its highlight.

The final beer is the one I have been

and their is the one I have been waiting for. Its reputation precedes it and it possesses, I believe, one of the best beer names ever. Back Hand of God Stout (coming from an old Irish saying, "It hit me like the back hand of God") is certainly deserving of the awards and praise it has earned over the past couple years. It starts with a rich roast aroma reminiscent of chocolate-covered espresso beans. Some velvety sweetmess comes with the first sip, and then more roast but only to the extent of drying out the beer and accenting its stout heritage. The beer is surprisingly smooth for its roast assertiveness and if finishes notably dry. I liked it so much I bought the t-shirt.

Heft glad that I had endured the trek to make it to Crannog. I may not get to sip their product often, but I am certain that I will drop by again the next time I am in the Shuswap. As they say in Ireland: Sláinte! W

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Live Better, Work Union!

Axis revolves around good food

A sense of community defines downtown café



SPIN ME RIGHT ROUND >> Axis Café will have you in and out for lunch // Bryan Birtles

ANGE EDGS

When Axis Café first opened, I was exactly what I thought Edmonton needed: a nice café downtown that served really good coffee. You know, the kind of place you can go and get cory in a big leather chair on a cold day and drink coffee and read a good book, or somewhere to hang out and histen to music and maybe have some wine and food. And, please, not another chain store because there are relative of those already.

Axis Café does a little bit of everything and I like it like that. In May, as soon as the toa Street Farmer's Marker opened my family and I would go and have coffee and maybe a snack with our two-years-old after a busy market morning. I've ordered the breakfast buritos before and really enjoyed them and the coffee is always great, so I was hoping that lunch would be great too.

would be great too.

larrive a little late for our noon date armed with a sleepy toddler and several toddler distractions: raisins, paper, pen and a stuffed kitten. My husband works nearby and we had just under an hour. In toddler time that's about six years but luckily for us, the café is how when we retue on a more day afternoon. The windows are wide open and the music is good. The café is sunny and spacious and we choose of the stuff of the cafe where all the good people watching can be lad. One thing like about Axis is that it's child friendly, although maybe not the stuff of the cafe where all the good people watching can be lad. One thing like about Axis is that it's child friendly, although maybe not have the cafe where all the good people watching can be lad. One thing like about Axis is that it's child friendly, although maybe not have the cafe where a control of the cafe.

towards use though I wouldn't blame them for moving as far away from us as possible. The café invites you to finger a bit with your friends or your mity, a welcome respite from a busy day I can also appreciate that they're

a local business that celebrates other local businesses: the art on the walls showcases local artists and changes seasonally and it's also a venue for local musicians to play.

We order at the counter, and I notice that they have a great lunch special: a grilled panini sandwich with soup and a drink for \$10. There are about seven or eight panini choices, several of them vegetarian and two soups made fresh daily. Other options for lunch include salads, quesadillas and assorted baked goods, but the lunch special is really a great deal. The staff person is very sweet and patient as we muddle through the decision making. I finally choose the Toffalo sandwich, (which comes highly recommended by our server), the corn and spinach chowder and a red latte, which is rooibos tea based drink with steamed milk. My husband is having the Italian salami panini (\$6.50) with a coffee. We also order a brownie to share (\$2.95) and we are told that most everything is baked

The artwork at Axis is really great right now, created by a local artist named Giselle Denis. I've admired her work at the 104 Street Market and it adds a really bright and cheerful atmosphere to the simple café décor. We start on the brownie straight away, simply because it's there. It's got a great texture, if you're like me and prefer your brownie really chewy, moist and gooey. I did find it a bit too sweet for my liking though, but I just happen to like darker chocolate.

Our lunch arrived in just under five minutes, which is perfect waiting time for a toddler and great if you're in a bit of a hurry in general. My panini comes served with the soup on the side and a little packet of saltines. My husband's panini is served with corn tortillas. The Toffallo panini is served on a whole grain baguete: thick slices of tofu in a spicy, peppery red sauce, with melted mozzarella

the spicy sauce adds an unexpected kick. I imagined the chowder to be kind of creamy and thick but it was a clear broth with chunks of potato, corn and spinach, flavored with lots of thyme. It was not super hot, which in this case, was useful, as my daughter could easily help herself though I thought it could have used a bit more salt. My husband's panini included spicy salami, tomato, mozzarella and spinach with mustard on whole grain bread and grilled. He enjoyed it but mustard. He also thought the coffee was "good." I pressed him for details: do you mean the coffee is just good, or is it, like good? "It's, like, good' he said. He's a man of few words. We polished off our entire meal and I was looking forward to trying my red latte. I guess the latest rage is Rooibos tea lattes and cappuccinos, which makes sense to me when you want a hot drink but don't want the caffeine. I like Rooibos because it feine and has loads of healthy gooding vitamin C and antioxidants, or it's a great way to finish the meal.

We notice that there is a room in the back for private functions and meetings and also a room downstairs called the Metro Room with live music on Friday nights. There's a lot going on here at Axis and it seems like a great community hang out. I'm surprised it's not busier for lunch to be quite honest. The food is of good quality and very reasonable. It's a great place for a quick lunch, and by quick I mean 34 minutes. We're finished before we can say 'temper tantrum' and we both leave content. M

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BOOKS // CHILDREN'S LITERATURE

From Fables to Twilight

The evolution of children's literature has let it shift from moralistic teachings to an outlet of dynamic escapism for people of all ages

ELIE MADD

THE PAUL WELLINGON

Historically, children have never had much power over how adults treat them, nor has it generally been a priority to understand how different a child's mind is compared to that of an adult. Children's literature has mostly consisted of moralizing grammars written for adults, by adults, and children could glean from it what they could. And yet today children's literature is arguably the most dynamic and influential literary genre, spawning such barrier defying series as Harry Potter or Twilight. A close examination of the evolving treatment of this genre can provide clues as to how this change has occurred.

tertainment and edification of adults, such as the tales of Homer or the epic of Beowulf, were not aimed specifically at children, but would, of course, by them. These stories contain much that children still find appealing today: adventure, travel to distant lands, monsters, heroes and magic. This early crossover between adult and adolescent realms is a pattern repeated throughout history—one that dem-onstrates that though children do not possess a cognitive capacity capable of fully appreciating the complex demands of adult literature, they do have the ability to understand and enjoy much more content than adults give them credit for. Dumbed-down children's stories fail because they don't take this into account.

The most successful children's authors, such as Roald Dahl, realized that children in various stages of cognitive development will appreciate differing aspects of the story; younger children will be drawn to the animism and metonymic pace of the story while adolescents and adults are able to appreciate subtleties and metaphoric digressions.

Some of the first examples of writing intended primarily for children are clay tablets dated around 2000 BC that belong to the ancient Sumerian civilization. These tablets are thought to be primers for educating the elite's children and contain fables and moralistic tales, a pattern that was followed for centuries. One of the key ideas to keep in mind when researching and discussing children's literature is that it is almost never written by children and instead reflects what adults think children should like. It's incredibly strange when you consider that the experts in the field of adolescence, chil-



dren, have historically remained in the dark while adults decided what would

While oral history and a few fragments of writing intended for children scattered throughout time are fascinating, written children's literature really picks up interest after Guttenberg invented his revolutionary printing press during the 1440s. In 1484 the first English translation of Aesop's Fables was published and the next year gave us the first English translation of Mallory's Morte D'Arthur, arguably two of the most influential books in the pantheon of children's literature and Western literature in general. Aesop's fable or moral in children's literature and was also used in education as a example of logic, while Mallory's stories provide examples of noble Christian behaviour with a side benefit of being terribly entertaining. Children would read the same texts the adults, as this was before the days of children's versions of anything, including the Bible, and so children would try to take from the texts what they could.

Children's literature from the late Medieval Period and the Renaissance consisted of rather grisly material by today's standards, such as John Foxe's classic Actes and Monuments published in 1563, a graphic description of the torture and murder of Christian maryrs. These accounts were considered acceptable children's reading because of the important moral messages they conveyed, be it piety and faith or the importance being flame retardant during a witch-hunt. Foxe's book demonstrates one of the hallmarks of the most successful works of children's literature: a willingness to show the darker side of life. Children and adults alike in Harry Potter are brutally slain, and there's no arguing with the purposefully disturbing themes in Snick-

The first fiction books written exclusively for children emerged in the late seventeenth century with James Janeway's A Token for Children, a grim puritanical fiction in the vein of Actes, but slightly lighter. Real change occurred in 1686 with Bunyan's A Book for Boys and Girls, considered revolutionary in its focus on amusement rather than instruction. Though unillustrated, as most books were prior to the nineteenth century, these titles helped establish a stable market for children's literature that was then built on by various other authors, allowing the genre to grow.

Orbis Sensualium Pictus, or Visible World, published in English in 1659, was

a sort of encyclopedia written by Czech educator and Protestant Bishop Comeius. It's considered to be the first picture book written exclusively for children, containing information on a wide variety of subjects, and woodcuts to dazzle the eyes of a developing child. While previous toVisible World's publication many books were read to children, World encouraged children to pick the book up themselves and find knowledge on their own, to develop their own minds and discover their own proclivities, much as the Protestant Revolution challenged Christians to find their own path to God by reading the Bible themselves. It was a pivotal moment in the education of children and their intellectual development as the onus of learning was transferred from the adult to the child.

The harsh scare tactics of the past were soon put to shame by the idea born of the Enlightenment that children were a pure, blank slate, closer to nature and purity than adults and were to be gently cultivated instead of crudely disciplined. In this mode of reasoning, in 1744 John Newbery published A Pretty Little Pocket-Book, striking a balance between instruction, education and amusement. Pocket-Book was immensely popular, spawning numerous imitations and further encouraged the publishing of children's literature. It can also be celebrated as a brilliant literary work admired by comemporary authors, including Samuel Johnson, who provided legitimacy for children's literature by their endorsement of Newbery's work.

Growing in popularity throughout the eighteenth century were retellings of folk tales, most notably those by Charles Perrault in France who is credited with writing the first Mother Goose stories. Also of interest are the Brothers Grimm of Germany whose incredibly influential retellings partly inspired the idea of romantic nationalism, that the spirit of a country can be found in its folktales. This thinking led to many children being required to read such tales in an effort to instill national pride as well as proper moral instruction. These are influential in that unlike Aesop's Fobles, these folk tales

The Victorian Era was the Golden Age of children's literature, when it became socially acceptable to be a serious author writing for children. This is when so many of our modern classics were written: Alice in Wonderland, The Wizard of Oz, The Wind in the Willows, Treasure Island, Little Women, The Adventures of Tom Sawyer, Anne of Green Goldes and the list goes on. These stories enchant us even today because

of the quality of their writing and the complexity of the narrative. Here the unfairness of the subjugation of children by adults is explored in an almost subversive manner, empowering children with the idea that their feenings matter just as much as any adult Many of these writers actually askeechildren what it was they wanted to read, further empowering children is constructing their own literature.

This is the dawning of the age when most children's stories were being written primarily for enjoyment with little to no emphasis on edification. These are the kind of stories that even kids who aren't bookish love, because morality isn't being forced down their throats and they're allowed to live a life of fantasy for a longer period of time. Life in the newly minted Industrial Age was hard and escapism was essential to a healthy mind. These books offered that for children, because everyone needs to get out of the world for a while, to open that hatch to a magical realm where your own problems don't matter.

Much like the Industrial Age, our post modern era is increasingly complicated interconnected, and leaves many people feeling frustratingly alienated. Taking a break from the stresses of every day life is an absolute necessity for a healthy psyche. The escapist nature of much of children's literature is a balm for the sav age modern mind, child and adult alike Many adults forget what it's like to be a child, the intense stress of constant in struction and correction, no privacy and the terror of school. Children need these fantasy outlets of fiction just as much as adults do. Since it is more acceptable culturally for popular children's books to be escapist, it is eminently logica that children's literature would become a testing ground for such stories and hence a trendsetter for adult fiction and popular culture in general. "
Looking over the history of children's

Looking over the history of children's literature, one can see how the genre has shifted from yet another method of controlling the youth of a society and mothed into an outlet of youth culture that turn influences mainstream adult culture. Children who used to be told what to do and how to act are now leading the way in reintroducing adults to their own imaginations. At the bottom of it all children don't have sophisticated methodologies for analyzing literature—they have instinctual judgments that tell them if a story is any good or not. In that sense, they keep literature honest and have become guardians of quality story telling without the self-imposed limit of an adult mind. V

BOOKS // BOOK TRAILERS

Coming soon to a bookstore near you

Book trailers offer a new way of advertising to potential readers, but do they actually inspire reading?

come over the expansive ocean, giving rises as spatters of blood lot the screen. and eventually begin tracing their way warn us of an unstoppable nightmare, sinister trails, a damned lineage. Finally a tight, red screen widens, slowly revealing

Despite the fact this trailer will even reference the Oscar-winning credentials of one America throughout the early summer-This is pitching us a literary blockbuster, if such things really exist, the first book of the Guillermo Del Toro/Chuck Hogan senes The Strain, a trilogy about a vampire

The above trailer was the first of threethe other two forgo the stock footage-v quality of what you might call the teaser for affairs which look a bit like scenes from an independent horror film with a particularly creative visual effects artist-but despite Del Toro's cinematic credentials, they are hardly an isolated thing. Book trailers, as they're commonly known, have been around in some form or another for almost seven years, although it was the rise of streaming video capabilities on sites like YouTube and MySpace in 2005 that saw them begin to enter mainstream-at least as much as that term can pertain to literary culture-acceptance, and with certain notable exceptions, it's still largely the Internet that the videos call home. Though the trailers for The Strain have a particularly cinematic quality—they were shot by Francisco Ruiz Velasco, who has worked with Del Toro on both Hellboy II: The Golden Army and the upcoming The Hobbit—the term can technically apply to ed by the publishing company to readings a few still pictures that may or may not move across the screen like wayward pow-



erpoint presentation images.

As might be predicted by the delivery method, trailers are primarily used by publishing companies in an attempt to attract demographics that might not otherwise be inclined to pick up books (although it is worth pointing out that some authors, especially younger and less-established ones, have begun creating their own trailers to run with or in the place of publishing company offerings).

"In publishing, we're always trying to find new ways of advertising and reaching people," explains Cory Beatty, Marketing Manager of Digital Adver-tising and Promotions at HarperCollinsCanada, who oversees the digital campaigns for all of HarperCollins' books, including The Strain, as well as an in-house production company devoted to creating trailers. "In Ithe case of book trailers], it was trying to reach a whole new kind of demographic: people who are a bit younger, people who would be online or in movie theatres, that sort of thing-people who didn't necessarily read trade reviews or book sections in

Though that traditional kind of advertising does still make up the lion's share of any publishing house's budget, book trailers are increasingly relied upon as an important part of a book's online presence, for everything from paperback blockbusters to niche genre titles to literary fiction.

And yet, though it's possible to view book trailers as simply another tool in the marketing department's chest, that seems to sell short what is actually a pretty profound change in the ways in which we try to convince people to read. This is not simply establishing an online presence: this is using an entirely different medium, with different rules, strengths and, if you follow some 20th century thinkers, messages, to sell another, and there are implications here that should not be overlooked.

To better illustrate what we're talking about, it would be useful to consider one of those 20th century thinkers. Neil Postman was an influential cultural critic-and unabashed believer in Marshall McLuhan's theories-whose best-known work, Amusing Ourselves to thorough examination of television culture and the way it shapes our thought and engagement with the world. Among the many trends he looks at was the then-relatively-new idea of using television as a means for education everything from network-produced shows like Sesame Street to interactive edutainment that was infiltrating public schools. The stated goals of the creators of such programs was to bring substance to what was, in Postman's conception and general academic opinion, a fairly insubstantial medium. Postman contends, rather convincingly, that the way in which media shapes our experience gave the programs the opposite effect: rather than-or, in the best case scenarios, besides-using entertainment to educate, they were teaching children that education should be entertaining.

One can apply a similar reading to book trailers. In crossing mediums, they might not so much be inspiring a new generation to pick up books so much as creating one that expects the qualities of a film in a book (an expectation that is exceedingly hard to fulfill, although one could look at the explosion in popularity of the graphic novel medium-including the highly ironic recent publishing of a Fahrenheit 451 graphic novel—as some evidence that the demand is being both created and filled). This is especially the case with something like The Strain's trailers more cinematic approach, essentially creating a short film to sell the book, a technique that is becoming increasingly popular as techniques for trailers evolve, according to Beatty.

"The successes have been, from my view, the ones that have been slightly more cinematic. They have a real sort of emotional connection, the ones that really connect with the viewer on a base, instinctual level, and feel more to a viewer like a trailer they would see for a blockbuster film." he explains. "I don't feel like people want to have a book read to them. I try to have our team develop video content that connects with readers and inspires them or encourages them to read a book.

Here, then, is the essential issue: the trailers that work the best are the ones least like reading an actual book, which leaves one wondering how effective they truly are at inspiring reading.

As perplexing an issue as this can be, however, it is worth pointing out that intermedia advertising isn't exactly entirely unheard of in our modern world. Eric Anderson, editor at Bookscreening.com, a website devoted to the showcasing of new book trailers, likens the intent and effect of a trailer to the design of the book's cover.

"I think trailers are best used as additions to the representation of the book, as opsays. 'Like the book cover, trailers should not aspire to be a perfect example of what is inside the book, but act as a window into the atmosphere of the book."

A more salient example might be found in the form of the music video. Like a book trailer, it attempts to advertise-however artfully-its inspiration across mediums, and there's certainly no denying its efficacy as a sales tactic. Although you may take issue with what it's done to appreciation of music: it's hardly controversial to decry pop music in particular as a medium more obsessed with image than craft or content. and misgivings about MTV's effect on music culture have been prevalent since literally the moment the station came on air. It's hard to imagine the relatively sedate literary world going to those excesses—as Tate Young, who has directed several book trailers, including one for a John Irving novel, offers, 'I don't think you can attach the rock-star persona to writers, because they don't want to be sold like that. But selling personalities, selling artists is helpful in moving units"-but that is a useful template for seeing how the shift in medium can shift our perceptions.

Though it's hard to identify exactly what impact book trailers have had in our perceptions of books, and we obviously can't know what the future will hold, there is one certainty: book trailers are not going away any time soon. In a culture where the average person does not make it through even one full book a year, and new titles have to fight with an extensive canon of classics, to say nothing of a deluge of other media options, publishers (and authors) are going to use every tool available to them to get people potentially picking up their books.

"As the shelf space of book stores shrinks and more readers search for books online, book trailers offer publishers and authors new channels in which they can introduce readers to their work." explains Anderson. "Publishers who add book trailers to their branding strategies will have a distinct advantage over those who continue to pay for shelf space and in-store advertising."

Beatty offers a more succinct exami-

"My opinion is that there's a glut of advertising out there now, with print and TV and the Internet," he states matter-offactly. "I think anything that we can do to get eyeballs on a book to announce a new title only benefits us." W

BOOKS // WHO OWNS THE ARCTIC?

Northern exposure

Who Owns the Arctic? examines the legalities of staking our claim on the northern tundra

BRYAN BIRTLES

Sereignty has long been impor-ant to Canadians—sleeping next e elephant of the United States, as tormer prime minister Pierre Trudeau nit it our country has had to remain igilant and use the limited clout it has cusure our collective perseverance. Control of the Northwest Passage is a -presentation of this struggle to con-'in sovereignty -as the ice recedes due to global warming and the passage becomes navigable year round, it will be heard in how the passage is used.

As argued by Michael Byers in Who
Owns the Arctic?, the North represents a key part of the Canadian psyche, at once a main component of our collective history as well as a "personal and emotional" part of who we are as a nation today. Canada is, after all, the true North strong and free.

The North is also a large factor in our politics today-Prime Minister Harper has run election and re-election campaigns partly on the topic, and makes a to bolster Canada's sovereignty in the region-which is the ultimate point of this book. Intended as a primer on the topic of way, Russia and the US, the book certainly gets to the bottom of how and why the addition to providing a solid background in some of the international laws, treaties

and statutes surrounding both the region itself as well as disputed waters like it.

Where the book falters, however, is when it strays too far from its intended aims and begins to feel like an environmental polemic or a partisan argument. Even as a person inclined to agree with Byers, I felt veered off course and instead of sticking to the legal arguments about who exactly owns the Arctic, proselytized about the need to reverse climate change.

Nonetheless, Who Owns the Arctic? pro-

vides some much-needed clarity on a topic in the news on a seemingly weekly basis. Well-written and thoroughly researched, the book provides a timely look at a subject likely to become more and more important as time goes on and the race to get to the arctic's vast resources heats up. V

WHO OWNS THE ARCTIC- UNDERSTANDING

BOOKS // FICTIONISTAS

Books en vogue

Fictionistas dresses up western authors in local fashions

PHANCE BLOCKER

1 200 Hamman N. Son

love the idea of really playing with literature, and making it more accessible and making it playful without dumbing it down," says Lou Morin, general manager of NeWest Press. "It's okay to have fun with it, the same way it's okay to go into an art gallery and laugh your head off or get really angry at a painting. Alt of people think, I'm supposed to be very serious." It's okay. It's better to react to something either way than not to react at all."

With Fictionistas, she's trying to pull the idea of a literary reading away from what you probably just pictured—some writer mumbling a passage from their book in monotone to a polite-but-quite-bored audience—and make it into something a little more fashionable. So, paired this year with local clothing maker Nokomis and brandishing the opinion that "great literature is always in fashion." Fictionistas is decking out its guest readers in locally made clothing, with further designs to be showcased between every reader's set.

The books-plus-fashion formula has helped the event grow from a fairly humble inception as a way of showcasing, together, the works being published in Western Canada.



NICE THREADS >> Good Yarns. // Supplied

"When it started three to four years ago there was a Manitoba publisher, a Saskatchewan publisher, and we were the Alberta publisher, "Morin explains, "and we had a couple of these evenings each season—one in the fall, one in the spring—in different cities, and these different publishers would donate an author and fly them out.

"At that time, we held it in a bookstore, and there were all these wonderful authors, and three people actended, or something. And we started to think there must be a better mix of elements that would bring more people in."

The fashion angle worked, and Fictionistas been growing ever since. Toronto now has its own separate event of the same name and idea, but the focus here remains on the local: partner up with an Edmonton fashion spot (last year it was Gravity Pope) and bring in western authors (everybody appearing makes their home east of Ontario) to don those garbs and read from their works.

That localized emphasis sits quite nicely with Cecelia Frey, one of the evening's literary guests. A Calgary-based author, her book A Raw Mix of Correlessness and Longing is set, in part, in Edmonton, and follows a pair of lovers as one of them makes a go at the rock star life, the other tagging along. Eventually they move to Vancouver to try to break into a larger scene, but when a third party enters their lives, their romantic entanglement begins to unravel.

Frey sees an event like Fictionistos as a way to link western people with their own stories, instead of the ones created in and about larger population centers.

"I love reading eastern writers—we all love reading them—but in a way they're not telling us our story, our western story," she says. "I'm interested in telling that story, because that's who I am, and I think a lot of other western writers feel the same way."

writers feel the same way."
Certainly, Morin shares her belief.
And that olive branch to the local fashions has only revealed some parallels in the fashion scene: Morin knew that
Nokomis was on the same page as soon as she walked through the door.

Although Morin will be missing our this year—Fictionistos falls on the same evening as an executive meeting for the Book Publisher's Association, held in Banff—she's contented to know that back in Edmonton, the celebration of local literature and fashion will go on unabated

"It's about quality literature, and bringing people together," she reit

I love reading eastern writers—we all love reading them—but in a way they're not telling us our story, our western story. I'm interested in telling that story, because that's who I am, and I think a lot of other western writers feel the same way.

"I walked in and they have a whole wall ... customers are invited to bring photos of their grandmothers," she explains, "Nokomis means 'grandma' in Ojibwa. And if you bring in this photo of a grandmother, you will get a certain discount. I stood there and saw a whole wall full of stories, and thought, 'We're all in this together.' And what Nokomis is doing, they're collecting the stories of their customers, and homouring those women that came before, and I love that. That's why they're a wonderful partner for this event, because we are homouring female writers, and just all having fun together.

erates. "We really want to build on that; I've been talking to people late ly and saying. Did you know theres a local literary press?" We're your local literary press. We're your neighbourhood literary press. Our books are distributed across the world, bu' [come from] right here in Edmonton and Garneau." V

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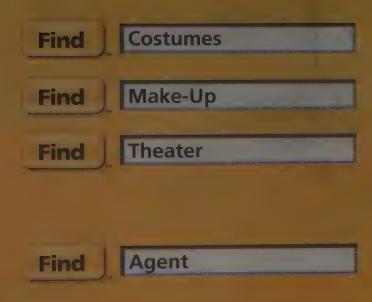
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Happy to wait

Luxurious storytelling in Waiting for Columbus makes for a novel that deserves to be read

SUE KARP

SOL SAVINEWEEKIY COM

Laborately constructed in couched layers of Trofimuk's third novel tells the tale of a man fished out of the Straits of Gibraltar who claims to be Chestopher Columbus and is brought to Seville, Spann, to spend some quality time in the Institute for the Mentally Ill located there. Unfortunately for Columbus," this puts a bit of a cramp in his ambitious plan to set sail with three ships into the vast unknown that is the Atlantic Ocean of the 15th century. Even more tragic is the frustration of the psychiatric staff at the institute as they attempt to discover Columbus 'true Identity and aid him on the path to recovery, if that path exists.

Burning with passion for his dream, Columbus is the personification of obsession as he recounts his story to Nurse Consuela, drawing her and the rest of the staff and patients of the institute into his nar-rative. A story within a story, Columbus' version of the past is a murky haze filled with anachronistic details, such as cell phones and briefcases at meetings with Queen Isabella's representatives. As Columbus' story unfolds, however, the reader comes to understand that it in some way represents the key to the past of the mysterious mental patient, that the stories are slyly informing on each other and only when the tale is complete will Columbus' true identity be revealed. Though the mystery is compelling, the writing is so luxurious that we are in no rush to learn the truth and feel content to be lead to the conclusion at a pace that brings the last page into focus too soon.

A love story, a mystery, an intriguing examination of the fictions we construct in our everyday lives just to survive the painful reality of existence, Waiting for Columbus searches for meaning in the connections that develop between individuals. Though not an exhaustive treatment of the subject of mental illness, Trofimuk portrays Columbus and the other psychiatric patients humanely, achieving a rare equilibrium between the aversion caused in most people by obvious mental instability and the reality of relating to another human being on whatever level holds truth.



NO MORE WAITING >> Trofirmuk's Columbus deserves a read // Surplied

Also sandwiched into this epic novel is another wandering, mapless soul, that of interpol agent Emile. Searching for a missing man who may or may not be Columbus and driven by his own secret sorrow, Emile provides an example of the stunted and haphazard progress one makes when recovering from grief.

With an unhurried gait that leisurely builds the relationship between the reader and the characters, secure in the knowledge you will find the pages irresistible, Columbus is a classic story of the mysterious stranger who, in our journey to help them, helps us more. With grace, humour and a delicately poetic touch that preserves the quiddity of the human condition, Trofimuk has penned an elegant and compelling novel that deserves to be read for all the right reasons, chief among them that it is undeniable. V

WAITING FOR COLUMBUS BY THOMAS TRUFIMUK 408 PP \$22 99

LAND & STEWART

BOOKS // THOMAS TROFIMUK

Obsession and love

Columbus' ill-advised journey made him an ideal metaphor for Thomas Trofimuk to write about

SHE KALE

// SUE@VUEWEEKLY.COM

Vue Weekly recently had the chance to talk to Thomas Trofimuk over burgers and wine about his most recent novel, Walting for Columbus.

VUE WEEKLY: How was it writing from a woman's point of view?

THOMAS TROFIMUR: I don't worry about making them from the first word specifically one gender or the other. I write human beings first and then I worry about the gender later.

VW: Why Columbus?

The book really started as an exploration of obsession and Columbus seemed a natural. All the best thinkers of his age told him he was an idiot, and yet he still did it. It was the perfect character to write about obsession.

VW: How else does Columbus play into a main theme in this novel?

TT: It is a love story; there's love at the heart of it. He's the perfect metaphor for what we do when we fall in love. We all take a Columbus journey when we meet our other. We ask them to come along with us and there's no map, there's no compass and we just hope we end up some place safe.

VW: What do you look for as a reader?

TT: Story first. If it's a good story it's a good story. We start reading and we hope that we're going to be entertained and we're expecting some little light is going to shine on the human condition and that we're going to feel good at the end or feel fulfilled. We read on faith.

VW: What do you feel is the obligation of a writer to the reader?

TT: Rilke comes into play, there's a quote "No art is complete until it's shared with an audience." And so that's part of your duty too as a writer, to share with an audience, no matter how big.

VW: Why do you write?

TT: For a multitude of reasons. One of them is ego,

you can never dismiss the ego, you want to be read. The desire to make a human connection through your work on that level that only writing can do. That's the real payoff for me, realizing that I made a connection somewhere. You don't do it for the payday, you do it because you love it, you're driven to it.

WW: Wasit a challenge writing a mentally ill characte? Tr! I really, really did not want to diminish or romanticize mental illness. My research was, I think, quite thorough. When it comes to the pathology and diagnosis, I really wanted to get it right. It wasn't that kind of book, to shine a light on the horror on mental illness. It was more a mystery on why this guy was suffering from mental illness.

VW: Did you do much research on the historical Columbus?

TEI read ower a dozen books and nobody agrees on Columbus. There's a great confusion around this character, this myth. In the revisionist history of Columbus, he's painted as a villain and he should be because he sparked a genocide, but without that intent. It's part of the reason I brought the zist century artifacts in to the 1sth century. I really wanted to make it absolutely crystal clear this is not a historical movel.

VMW: Was this book really 15 years in the making?
Th: If an author tells you that writing this book has been
a three-year process; they're full of shit. Books take a lifetime to write. All your experiences, everything you've
read, you've watched in a movie, every TV show, relationship, every snippet of conversation you overheard
on a bus, it all goes into your books. I has this book taken
15 years to write? Of course, it's takeh a to.

WW: What do you think of the Canadian writing scene?
Th. Thank God we live in a country that produces a lot of good stories. Unbelievable amount of talent in Canada. I think Canada on the international level has been hot for years.

W: What advice would you give to young writers?

T: You're going to get rejected, everybody does. Getting rejection slips is part of the game. Start papering your bathroom wall with them.

√

BOOKS // ESSAYS

The Liberal's almanac

Wallace Shawn's Essays is an even-handed look at the sometimes slippery morals of the Western world

DAVID SERRY

TO DESCRIPTION OF

The Western world—or whatever shorthand you choose to use for the developed, largely white portion of the smid that has the lion's share of both wealth and, consequently, decision-making power, at least for now—has a unique position of privilege, one that is predicated on the exploitation, in various forms, of the poorer, ethnically-darker regions of the globe. It is not simply that we are the haves and they are the have-nots; they are have-nots as cisely, in many cases, because we are the have-nots as cisely, in many cases, because we are locked in a system in which their exploited labours feeds our lifestyle, the promulgation of which creates more demand for their exploited as the contract of the contract o

This isn't really an argument so much as a fact that we choose to admit to ourselves whenever it's convenient or

an absolute moral necessary to do so, although we mostly tend to live in pracbasically a necessity, because assuming we're not completely cold and hardhearted towards our fellow humans, it would basically be impossible to get by if we had to accept the full weight of what we're doing at every waking moattempt to live in such a way that minimizes this privilege and exploitation and, truthfully, relatively few do, and even among those it tends to be limited to token acts of charity-are nevertheless so deep into the system there is no tangible way to get out of it, short of escaping to Walden: we can buy shadegrown, bird-friendly, fair trade coffee lit's worth pointing out at this point that our exploitation isn't just economic, and does extend to things like environment) or eat local foods, but even the economic ability to do so is likely a

result of past exploitations that we may have had no part in but benefit from all the same.

Though he does have a few digressions into aesthetics, the bulk and most fascinating parts of Wallace Shawn's Basays is his attempt to reconcile these facts with being a morally upstanding, socially aware person. Shawn, of course, owes more to the fruits of these exploits than most of us-born into the New York intelligentisla, he was essentially destuned to an upper-middle-class life of the mind, and makes his living as a playwright, occasional essayist and actor—the sharpness of Shawn's mind is always a little disconcerting for me, as my first experience with him was as the frequently incredulous, high-strung kidnapper in The Princess Bride.

Culled from books, addresses, his wo with the Nation and, most intriguing a one-off magazine Shawn edited called Final Edition, Essays proves Shawn to be an adept and often discomforting thinker, willing to probe not only the mechanics of geopolitics, but his own small but existentially important role the wake of the 2008 Israeli/Palestinian skirmishes, reveals just how myobe: in the space of maybe 1000 words, tional terms, certain Israelis' historical response and what the future may well hold for the conflict, capping it off with a chastising of American political pandering for good measure. "Morality," probably the best essay here, breaks down the problem I described above, Shawn using his considerable self-awareness—this is a New York intellectual talking-to take himself to task

and explore why our morality is such a slippery thing.

Perhaps the best part of this, though, is how even-handed Shawn explores his subjects. He has a very clear, undeniable worldview—he's a liberal far closer to Noam Chomsky, interviewed here, than Barack Obama—and yet he never lets himself slip into easy condemnation of other positions; he recognizes fully that people are inherently reasonable, and differing opinions come from differing values, not intellects. The end result is a kind of guidebook for how to be a functioning liberal, a clear-headed exploration of a world that is messy and hard, but certainly not impossible, to make sense of. V

ESSAYS



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VUEWEEKLY



The year in pictures

A cross-section of this year's graphic novels explores time and space, war and disaster and classic novels abridged into cartoons

BRIAN GIBSON

ith four months to spare, a strag-gling contender for Best Graphic zuchelli's Asterios Polyp would apby decades and the section set aside who stood back and cracked more witty than wise while a professor, the austere Asterios seems most concerned with time and space, form and function, design and flair. The architecture that Mazzuchelli's built on the page is based on the blue of blueprints, the yellow of sunlight, and the purple those two Asterios struggles to reconcile dueling dualities in his life, especially between himself and his ex-wife Hana, or him-self and his haunting dead twin, who

seri and his haunting dead twin, who narrates parts of the story.
Earthly and heavenly spheres—a "Stiffly Major" is married to "Ursa Major"—orbit each other, trying to of decay and destruction—hemor-rhoid ads, Asterios' last name, volca-

Rooms and buildings reflect their residents. Frames, when not sliding into place among whiteness, contain characters but sometimes overlap, like sharp Venn diagrams. Every character has his or her own speech-bubble shape and font (Asterios' is stiffly square), and fights break arrogant As-Asterios' Greek origins rise up into



GRAPHIC DETAILS >> Asterios Polyp is

book's most glorious sequence), while Mazzuchelli slips in his own references to comic-book ancestors. In his selfexile, our screwtop-headed non-hero tries to fit in among round, colourful characters even as he drifts through the wreckage of his marriage-memories, on time, space and personal history, but of time and space and myth on the page, so that one flawed man's multi-story life shimmers into the horizon

The horizon is beyond yet another The Photographer, trekking into the northeast of the country from Pakistan with MSF (Doctors Without Borders) workers in the fall of 1986. His and rocky mountain passes march

trations, making us feel the arduous. strange, fear-filled journey through a foreign landscape and guerrilla warzone. While the Soviets, in the midst of their war against the CIA-funded bin Laden and other mujahedeen, never threaten the medical team or Didier, the weeks-long trek is enough of a bat-tle, especially when the photojournalist, tired of being with a group, decides to go back without the MSF team.

Guibert's sparely coloured (by Frédéric Lemercier) illustrations—reminiscent of Hergé's Tintin in Tibet—match up perfectly with Lefèvre's stark photos. The horrors of a child dying after a bombing or the careful work by doctors on a boy's shattered jaw are laid out in geniously follows the trekkers through finite variations of generosity, loyalty and narrow-mindedness in the country. MSF group leader Juliette explains to Didier just how much more complex the women's world in Afghanistan is than outsiders realize. And the terrain remains the rugged, mysterious, formi-"The magnificent, unchanging landscape doesn't give a damn about war. A story about one man's effort to tell a published by a magazine on Lefèvre's return to France—The Photographer is also a testament to the astounding organization Doctors Without Borders kept shooting images like a comic-book artist: to frame, explore, explain and even survive the space around him.

When space isn't just place but home, nothing's more horribly, personally Neufeld charts the rising waters on



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BOOKS // POETRY

Waxing poetic, with fries

The fall's poetry releases include McDonalds, Iraq and a night spent walking some grimy streets

Influe Cumarogo

when we think of poetry, McDon-ald's doesn't leap to mind, but with McPoems, Vancouver poet Billeh Nickerson offers up some nuggets and sauce with a little William Carlos Williams on the side. Well, perhaps a crumb of Williams and a heavy helping of anecdotes and quips that attempt to transform fish burgers and wacky straws into "a sort of song"—but it's a song with little rhythm.

McPoems, for all its charm as a collection of goofy stories, never quite transcends the sheer banality of its unfortunate imagery—the cheeseburgers, the twist cones, the ketchup packs and the "Hot Apple Pie," which inspired this moribund attempt at pop art: "Burns your tongue so badly/ you can't taste anything/three days later/ when you order another." The collection also dips with this "diptych": "Sweet and Sour / BBQ" printed portentously in a twopage melt of white space, apparently left of these mass-produced condiments.

The collection's served up in four sec-

tions, meant to skewer the vaguely bureaucratic, even meaningless, corporate language of the restaurant training manual, which unhelpfully explains that the recipe for success includes "quality, service, cleanliness, and value." Nickerson should be applauded for his taste for corporate backstabbing, but like much conceptual art, the execution here just doesn't seem to live up to the promise of the original insight. There's an over-arching concept but little art.

Some of Nickerson's jabs at his former

employer do gesture toward pathos-such as "Thursdays," (which describes an old man plucking sesame seeds off his bun with tweezers) or "Unicorn" (which describes an infamous character who orders soft-serve cones in order to stick them to his forehead)—but these glimpses of corporate surrealism just seem under-cooked in this medium. Nickerson might have been better off flipping these burgers into a blog that could showcase the pop of his writing voice while not requiring him to, even ironically, spin Happy Meals into Deep Thoughts.

Canadian poet Patrick Woodcock lives

in Erbil, Iraq, and his collection, Always Die Before Your Mother, couldn't be further removed from the consumer culture eating away at Nickerson and his poesy. Here the locales are exotic and brutalhe takes us on a sometimes confusing journey through war zones and hot spots in Russia, Poland, Bosnia, India, and finally Colombia, where he finds his most zon called "Isla de los Micos.

The last section, "Shotguns and Accordions," set entirely in Colombia, is the most unified and powerful in the book, but might have worked even better as a collection in its own right. Some of the poems, such as "Dogs Fashioned Out of Rust," evoke the rhythms and spirituality of T. S. Eliot—that is, if the unadventurenough to roam the world as a war correspondent, never mind hiding out in a urinal that smelled "like the tongue of a

corpse/dragged damp across your face."

Many of the poems strike like grenades, and after awhile you become afraid—in a good way—to read them, wary of what vision of violence and destruction might lie ahead. In the ordinary-titled "Editing Howard Aster," a line "detonates," introducing us to an orphan in Delhi who "runs at a taxi with locked doors and closed windows/the radio asphyxiates the screaming and her malnourished thud." At another moment, Woodcock turns inward: "This is how it happens now. My travels/have altered the game—I can arc/ even the purest moments into hell."

My only quibble with Woodcock's hellhandled-is that he sometimes aims unnecessarily for the mythical when beauty, will do. He also overuses italics in a way that I find distracting, indicating a lack of trust, perhaps, in the elegant

The most moving poem in the collec-tion—and it's sans italics—is "Swimming with Pink Dolphins and My Dead Mother," which finally escapes the that accumulates while reading this collection. In this prose-poem, we finally get a speaker whose own grief is natu-rally dissolved in the exotic and aquatic

Toronto poet Nic Labriola's Naming the Mannequins is unabashedly voyeuristic

Mannequins is unabashedly voyeuristic as he walks us through the gutter of some unnamed city—peopled with gangsters, prostitutes, bikers and boxers—keeping chronological time ("12:25 A.M.," "4:21 A.M."] over the span of one night with the titles of his linked poems.

In the early morning hours, the going is rough. The worn metaphors and hyper-masculine "grittiness" are tiring and, like the film adaptation of joel Hynes' Down to the Dirt, ravely transcends a sort of wallowing in filth. The only women, of course, are mannequins and prostitutes. The sex scenes are predictable, culminating in these laughably bad lines: "The ashtray/wobbles from your stomach/and hits the floor./There are ashes in your pubic hair."

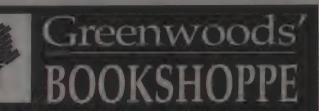
But as night settles in, Labriola se-

duces just a little with his vision, and I revise my earlier sense that this collection might be read as Rocky Balboa's at-Rourke's The Wrestler meets Dracula.

At their best, these "perverted vampire" poems could be compared to graffiti ("a reckless, subtle art") or scabs, which Labriola describes as forging "new bonds/between the heart and the skinalways an understanding of pain." By the time we reach the dawn, I'm riding along with Genghis the Biker's desperate need to have a bull's eye tattooed to his taint in "Henry's Tattoo Parlour" and shrug off a gangbanger finding "a hair's breath of pube/in his pint the hard way, sticks frothing fingers/down his gullet, but can't get it out."

When I finally wake at "6:30 A.M." I'm groggy but sympathetic to Labriola's effort at taking Canadian poetry out of the realm of the pastoral, though it also seems that, while he can tell a smart story. he doesn't succeed in avoiding the awk ward and even the precious. As one of his characters says, sometimes "too much tenderness in fruit means rot." V

ALWAYS DIE BEFORE YOUR MOTHER
BY PATRICK WOODCOCK



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GRAPHIC NOVELS

CONTINUED FROM PAGE 22

the City of Brotherly Love's streets in September 2005 in A.D. New Orleans After the Deluge. There's a Warholian, pop art quality to the comic reporting here, with panels given just one colour, though not for any clear reason. The book's opening sequence is a wordless survey of New Orlean's and Biloxi's stormed landscapes, and some two-page spreads show the sprawl of destruction or panic of people at the Convention Centre. But the people Neufeld follows aren't developed enough early on to draw us into the eye of their emotions or the heart of their dislocation. Moments when a man holds up his baby at us, or a couple explains why some people couldn't leave the city, are too forced.

In the final parts, when Neufeld imagines survivors' stories as they tell them to him, over the phone, there's a more urgent sense of reportage and sharper contrasts between a doctor and a student, a white couple and a their lives now. But, unlike Joe Sacco's stark details and surreal moments that

R. Sikoryak's Masterpiece Comics is a lighter take on suffering—the suffering in Dante or Shakespeare, Brontë or Beckett. Part-parody, part-abridged classics, these are best when they melt epic down into corny quips or collide angst with ac-tion heroes: the Inferno gets wrapped up in Bazooka Joe, Superman changes into Camus' shrugging Stranger: "Do you love me?" "Well, it's a meaningless question,

but I suppose not."

The longer efforts come off as abridged classics mixed with comic homage, lacking cleverness beyond the visuals. (A '50s-horror comic ver sion of Wuthering Heights doesn't even allude to the most lurid moments of that book: rape, dog-murder.) The explanations for the strips, passed off as mailbag queries at the end of come books, aren't really necessary. When Sikoryak sticks to reducing the complexity of literature to comic idioms-a mail-order ad for a kid-sized replica of the Pequod, from Moby Dick, carica-tures Melville's central metaphor with a picture of a kid clinging to a coffin-shaped piece of wood in the water-then Masterpiece Comics comes alive. bringing a Sunday-funnies snappiness to these old, super-serious texts. V

ASTERIOS POLYP BY DAVID MAZZUCCHELLI

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THEATRE // TIDELINE

Ebb and flow

The magical moments in Tideline come and go after intermission

MONOTE WATER OF STREET

Charles and the second of the San

have a problem. I'm a huge dreamer," laments Wilfrid (Scott Shpeley) early on in Tdeline, but that's the least of his problems: his imagination (led in its various forms by Jeff Halaby) runs free, quite literally, often charging headlong into scenes as a knight to slay Wilfrid's enemies, or filming moments from perfect dramatic angles as a director. It's a credit to both director Jeff Page (the show is his MFA directing thesis) and playwright Waidi Mouawad that all of



Mouawad has a penchant for spinning horror and beauty together to create something that transcends, but we don't get the depth of the horrors in this war-torn country, just little fragments, here and there, that battle to make themselves felt.

that is well-executed and cleverly setup on stage here. No matter how many times his dream knight hacks away the people who put him in uncomfortable spots, Wilfrid still has to go back and live the conversation for real, but it's a nice extrapolation of his own inability to deal with the big issues in this, a two-



DANCING WITH THE DEAD>> Wilfrid attempts to bury his tather in Tideline. Supplied

act play with such differences between its halves that they feel like separate plays tethered together by the death of Wilfrid's Father (Steve Pirot)

Of course, death doesn't mean Pirot is a corpse onstage; he wanders through scenes, harasses his son and takes on a significant role to more than just Wilfrid by the end. It's a strange but clear magical realism, and that's where Mouawad's curious but stretched-out script is best. In the moments that

it's aware of its own theatricality, the script acts on that knowledge, playing with the very structure of theatre (an argument between characters, not actors, as to whether they're in an apartment or a funeral home avoids pretension and is genuinely hilarious) as Wilfrid figures out what to do with his Father's corpse; his mother's family refuses to put him in their family tomb with her. So a burial in his home countrylities.

He doesn't get there until act two, when everything shifts, dramatically, and sags a little: after an entire act setting it up the journey, Tideline proceeds to introduce an entirely new set of characters, half-adozen strong, one after another. It's a laborious precession, one that stalls the storytelling as each new face brings his or her own struggles and horrors to the group. The en masse approach means few get the treatment the deserve, as there's just so many threads that it be-

comes difficult to invest in any of their Shpeley, constantly speaking in the fuact, gets pushed to satellite status folarge part of act two, quietly orbiting, action. His story, they note onstage, hibecome a vessel for the rest of their vries. But with it seems to go the focus

become a Vesselvo the resourcement.

ries. But with it seems to go the focus.

Gone, almost completely, is the self-awa
the atricality. Halaby's dream knigdirector is left to brood and pace at the
top of the set for most of the half as Tidline starts reaching for something bigger
about washing away the collectible paw
and starting anew with a clean slate. Be
trying to include so many little fragments
ends up diluting most of them: Mouavae:
has a penchant for spinning horror an
beauty together to create something tha
transcends, but we don't get the depth or
the horrors in this war-torn country, jeslittle fragments, here and there, that battl,
to make themselves felt.

Having said all of that, this productive of Tideline does manage to make some thing of itself. Naiden Chu's probabl the most compelling of the second-hall bunch, and Pirot gives one of the most strangely watchable performances the theatre season is likely to hold, and cap off the play with a truly touching ment. Even though the second half lack the vibrancy of the first. Tideline still leaves us with some beauty in the end

UNTIL SAT, SEP 2

VRITTEN BY WA,DI MOUAWAD

RECTED BY JEFF PAGE

NAIDEN CHU, JEFF HALABY

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THEATRE // LES FRAISES EN JANVIER

Strawberry sweet

A 'spritely' little rom-com kicks off the L'Unitheatre season

GAMME WERRY

For Edmonton audiences that know darling and relentiessly bold young actor, seeing his name on the bill for L'Uni Théatre's season opener, Les Fraises en Janvier (Strawberries in January), might be a bit confusing at first. The francophone theatre company, though, has not changed its mandate: though this will be his first time acting in the romance language on Edmonton stages, Stewart is an old hand, having spoke French since he was five and appeared in numer-

ous French productions in Vancouver, where he attended theatre school.

That isn't to say, however, that it isn't a change for the actor. Though he most definitely doesn't need a phrase book or phonetic spellings, switching from his native English to Canada's other official language does mean a different approach, according to Stewart.

"[In English], I kend to be more of a creator and more of an inventor, as a writer and an actor," he explains. "In French, the language barrier—even though it's not a huge barrier—forces me to investigate the text as an interpreter and be humble about my performance, because I'm not as comfortermance, because I'm not as comfortermance.

able. It gives me a huge respect for the text, and it's kind of approaching it innocently, that way."

That sort of Innocence is particularly apt for Les Fruises, Evelyne de la Chenelière's (who also wrote Bashir Lazar, which recently played at the Fringe and opened Ulni's last season! spritely little romantic comedy. A mixed-up romance, it follows François as he attempts to make sense of his feelings for Sophie, a former roommate and close friend with whom he shared a brief relationship. Also in the mix are Robert, a French literature professor, and Léa, Sophie's childhood pen pal.

As they each attempt in their own way

to find some kind of love, our propensity for half-truths and willful deeption is explored in an airy, amiable way, notions of Hollywood romance mixing with covering for life's disappointments, the end result a curious mélange that gets at how we really act with its misdirections and fantasies. For Steward, that gives Les Fraises more depth than your average rom-com, even if it's wrapped up in a confection-y shell.

"For a romantic comedy, it really touches on the loneliness of love, and I feel like a lot of the characters have a mutual isolation in the piece that's highly relatable and highly humourous and highly sad," he explains.

"These characters are constantly trying to get at love in absolutely trying to get at love in absolutely trying ways, and I think the piece doe that in such a simple, honest way the it's really touching."

THU SEP 24 - SUN LEP 27 THU OFT 1- "L

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NERD LOVE >> Social circles collide in Victoria Martin // ha bekson

PACE ELIMIN

he simple set of Victoria Martin: Math Team Queen consists of a few school desks and a white wall adorned with hanging numbers, casting numerical shadows over each other, plus one, less immediately explainable addition: a pair of roman coliseum-style pillars that bookend the number wall. Maybe they're meant to represent just how ridiculously epic those three years feel-don't tell me that you didn't have some massive highs and dramatic lows in high school. whether you played on the basketball team or played Magic: the Gathering dur-ing your spare—particularly when something rocks the social boat, splashing one clique up against another. Get caught with the nerds? You may as well feed your

Truthfully, these kinds of stories are well-tread and pretry straightforward, and Moth Team Queen's scrip really isn't much different from the high school norm, though there's a few unexpected romantic variables are thrown in to deviate from the usual high school story: the always-decked-out-in-pink Victoria (Melanie Piatocha), the "third most popular sophomore," reluctantly joins the math team to get out of detention and ends up enjoying her escape from the popular tripe she usually deals with—and despite

her basketball boyfriend, starts to fall for unofficial math team leader (Cole Humeny). The script skirts the usual clichés but remains charming; the castmembers all act their high school "types" with endearing uncertainty.

Piatocha's Victoria is a spunky performance, a bouncy blond who hangs out with a pair of Jennifers ("The Jens"), punctuates her sentences with "like" and "totally," but really seeks escape from splitparent issues; the subplot between Max (Richard Lee Hsi) and Franklin (Jason Chinn) is probably the most unique and engaging plot point of Math Team Queen, illuminating a shade of high school life usually skipped in the teen drama genre. Jimmy gets a little sidelined, plot-wise, Branden Martin's over-eager delivery is spot on, too-think the Brain in Breakfast Club, but more over the top. Schmidt. who directs, occasionally gives them all spotlights to themselves, but keeps the focus on the relationships-characters comment on each other, even while sepa-

A lot of fuss has been kicked up about this year's NLT season: it's not nearly as dark as usual—I'm not sure if anyone even swore in this production. But really, the only thing I'd say that's missing is a particular sense of depth: while drama inevitably enters the picture as Victoria's friends find out why she's been busy after

school, awkward advances happen, play out poorty, and are subsequently handled worse. Math Team Queen remains a pretty light high school story that more or less plays out as you'd expect. But characters affect each other, and you root for them. And you can't really blame Schmidt for trying something a little lighter than Mo & Jess Kill Suise. V

UNIL SUN, SEP 27 (7 30 PM)

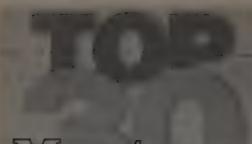
VICTORIA MARTIN: MATH TEAM QUEEN
WRITTEN BY KATHERINE WALAT

DIRECTED BY TREVER SCHMIDT
STARRING MELANIE PIATOCHA, BRANDEN
MARTIN, JASON CHINN, COLE HUMENY,
RICHARD LEE TY,
WARSCONA THEATRE, 100739 - 83 AVE









N GERTINGS

TOP 30 FOR THE WEEK OF SEPTEMBER 24, 2009

- Tom Russell Blood And Candle Smoke (shout)
- 4. Delbert McClinton & Dick 50 Aquired Taste (new west)
- 6. Watermelon Slim Escape From The Chicken Coop (northern blues)
- 8. John Wort Hannam Queen's Hotel (black hen)
- 9. Plaul Malo Lucky One (concord)
- Kieran Kane Somewhere Beyond The Roses (dead reckoning)

- 14. Dustin Bentall Six Shooter (impala)
- 15. John Fogerty & The Blue Ridge Rangers Rides Again (verve)
- The Dead Weather Horehound (warner)
- The Cave Singers Welcome Joy (matador)
- Fruit Bats The Ruminant Band (sub pop)
- Dan Mangan Nice, Nice, Very Nice (fu:m)
- 25. Behemoth Evangelion (metal blade)
- 26. Trevor Tchir Sky Locked Land (riverdale)
- 27. Young Galaxy Invisible Republic (Fontana)
- 28. Joe Henry Blood From Stars (anti)
- 29. Johnny Flynn A Larum (vertigo)
- 30. Reverie Sound Review S/T (boompa)

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Calgary and Edmonton. To say thank you, we've put together a 2 disc compilation featuring tons of local talent who have supported us through the past 21 years - old and new. Stop in September 26th and pick up your free copy. Thanks again Calgary for making this an amazing 21 and here's to 21 more!"

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BOOKS >> THE DEATH OF BUNNY MUNRO

Little bunny screw screw

Nick Cave's The Death of Bunny Munro covers sex, violence and madness in the musician's usual nightmarish style

It begins with a sudden, shuddering, wholly irrational yet undeniable awareness of ena death foretold letting us in on its ending from the title on down, so we can better apit takes to get there. The Death of Bunny

Munro is Cave's second novel, his first In the 20 years that have passed since the publication of his debut And the Ass Saw the Angel. This shole Saw the Angel of Death. of oblivion—he's normally the optimistic type-arrives not in the midst of some serene moment of contemplation but rather in a rented

tute standing by as he tries to placate his wife over the phone, who's upset because among other things a madman's running loose somewhere in England, wearing devil horns and savagely attacking women. As his wife airs her fears, Bunny can see CCTV footage of the maniac on the telly. He's not sure what to make of the guy, but as his story as the flamboyant manifestation of Bunny's Id, his even darker double, deprived of the most basic social skills that even Bunny can boast of, running rampant. The men repre-

room at the Grenville Hotel, where he lin-

gers in his underwear, drunk, with a prosti-

sent two different kinds of ladykiller. "Some : a special thing for Kylie Minogue and Avril part of Bunny takes all this personally, but

Bunny is a salesman of high-end beauty products. His favourite radio program is Woman's Hour, which he regularly, stupidly quotes when addressing his uniformly fe-male clientele. Virtually everything in

Bunny's life is calibrated to yield more sex. His way with the ladies is perhaps hard for some of us to understand, "but there's a pull, even in his booze-blasted face, a magnetic drag that has something to do with the pockets of compassion that form at the corners of his eyes when he

smiles, a mischievous arch to his eyebrows and the little hymen-popping dimples in his cheeks when he laughs." In short he is a devoted sexual predator, probably a genuine aged man, he seems to have a hard-on all his disposal to satisfy his need, which creepse as for their reproductive organs. Some of or leg-men, but Bunny is a dyed-in-the-wool vagina man. He fantasizes about vaginas, or even just clitorises, free-floating in space Lavigne (who both receive special apologies

The novel follows Bunny from the discovery of his desperately unhappy and neglected wife's suicide through his resolution to get right back to work selling and screwing, taking his young, helplessly dad-adoring son, little Bunny Junior, out of school and son, uttle dunny junior, but or school and along for the road trip. What makes The Death of Bunny Munro palatable, even transcendent in its way, is firstly the bril-liant, frequently hilarious wit, on par with the best early novels of Martin Amis, who's crafted a few truly despicable protagonists of his own in his time; secondly its willing ness to really sink into and explore Bunny sad little soul and seek out the parts of it that eerily reflect something in virtually all men; thirdly, the presence of Bunny Junior, genuinely innocent and wracked with a mixture of wonderment and grief; and fourthly, Cave's already legendary facility with language. He's often said that prose, as well as screenplays—he scripted John Hillcoat's superb 2005 outback western The Proposition-are actually far easier for him to write than song lyrics, which demand a compaction that challenges Cave's natural inclination toward storytelling, baroque description and elaboration. His songs are littered with a dizzying array of characters immersed in private worlds of of these feature prominently in his new novel, even the latter, since, while he can hardly make any sense of it, Bunny does seem to miss his dead wife, and is literally haunted by her. To say the very least, it's tough to like Bunny, but it's tougher not to become engrossed in his tale. The novel was prompted by Hillcoat's sug-

gestion that Cave write him a new screen play. The screenplay quickly became something else, but its origins are detectable in its engaging use of present-tense and its forward motion. It's also consumed with visuals, Bunny's attention to minute physical details, even nail polish; Bunny Junior's attention to all the strange things he encounters on his journey that need interpreting, usually with the aid of his trusty child's encyclopedia; and Cave's attention to the spoils of popular culture cluttering contemporary England. It all winds up to a bizarre, entertainingly hallucinatory finish, which also bears a certain cinematic flourish, though it reminded me Fassbinder's epic television series Berlin Alexanderplatz, which Cave is a confessed fan of. Cave has also said he'd like to see The Death of Bunny Munro made into a television series, something that would allow for more expansive character development But in the meantime the novel has already spread beyond the confines of the page and can also be found as an audiobook, read by Cave, with music by Cave and Bad Seed Dirty Three violinist Warren Ellis, and an iPhone application, in which you're supposed to be able to actually see Cave read you the book. Which all sounds like fucking night mare to me," Cave quipped at a recent book store appearance. But that's hardly a dissuasive sales tactic. Cave's been serving up his nightmares for public consumption for 30 years now, and there's a great many of us who still can't get enough of them. V

VUEWEEKLY

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VISUAL ART // SKY VESSELS

Sailing the deep blue sky

Jennifer Dorner's Sky Vessels carry a fun sense of absurdity

ADAM WALDRON-BLAIN

If you had come to Harcourt House to see the other show, Spaces Within Wathin Spaces, it might be possible to miss out on Jennifer Dorner's Sky Vessels almost entirely. Her square paintings have been worked to a reflective gloss finish, and are almost entirely taken up with a slightly cloudy blue sky which covers them all in a fairly even texture. The real subject matter in them is small and restrained, and her sense of humour makes them worth a close examination.

All of the works feature airplanes and boats of various kinds, often of military

All of the works feature airplanes and boats of various kinds, often of military construction, being put to work for leisure activities varying between merely absurd and fantastical. As impossible as the boats themselves floating in blue skies are airplanes pulling RVs, spip-board roller-coasters and trees larger than the boats carrying them. Others are more committed to the simplicity of their compositions, as when a wedge of fighter-jets head left off the canvas, leaving a rogue aircraft which writes a name in the sky, almost illegibly against the clouds. Despite the humour of a hockey rink on an aircraft carrier, the simpler vessels often have more to offer. The writing in the sky implies a whole world that the absurdity of a station-wagon hoisted above the water by a boat carrying a giant seahorse—on top of the absurdity aiready present by that boat being lifted into the sky—can't offer, no matter how many chuckles it gets.

The sense of unreality in all of the works, but especially in the overtly humorous ones, is reinforced by Dorner's techniques. The labour-intensive process of building up a supremely smooth, shiny surface of sky and the painted identities of the depicted objects point the work towards an imaginary realm which I think undermines her goals. She describes the work as an attempt to



SHOW BOATING >> Sky Vessels plays with absurdity in the sky # Supplied

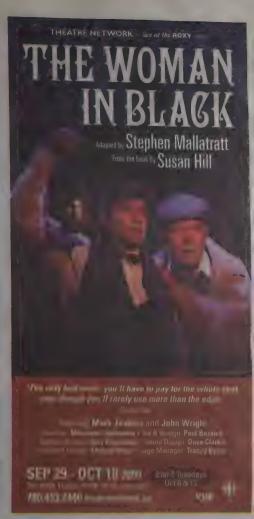
"highlight the bizarre" in social leisure activities, but in her paintings' dreamy, flat world of flying ships, the RV and the cheerleader—the direct evidence of recreation-don't seem entirely unreasonable. The works certainly poke fun at exaggerated holiday-making fantasies, and can coax a smile for it, but those fantasies are already consciously unreal, and accepted for it. The feature lessly cloudy blue sky and carefully painted boats make no comment on the esthetic value of the fantasy itself: they merely depict it in its most outrageous or childlike forms. Although the paintings make the artificiality of their contents very visible, they present that

artificiality as a simple reality, joyfully even. Imagine it and it will be so.

What the paintings do best, however, is encapsulate a sense of joy, in part inherited from the fantasy vacations depicted and in part inserted by Jennier Dorner's compositional sense and discreet detail. Her paintings are modest and fun to explore, even though they are not much more. W

SKY VESSELS

HARCOURT HOUSE ARTS CENTI (1021S 112 S1)



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CINEMA AT THE CENTRE - Library Theatre, Stan-ley A. Milner Library - 7. Sir Winston Churchill Sq - Centre for Reading and the Arts showcases little-known films every month. Titles to be announced

DAVITIES ARUS LANCYTAMISTYNI INCYPRO

JUBILEE AUDITORIUM - Razom: A Pusion of

STANLEY A. MILNER LIBRARY - 7, Sir Winston Churchill Sq. Centre for Reading and the Arts Department - epica - From Books to Film: Weekly showings of film self-per mobiles to Film: Weekly showings of film self-per mobiles (very Fr. app. 1888). The self-per self-per

DALLEDIES + MUSEUMS

AGNES BUGERA GALLERY • 12310 Jasper Ave • 780-482-2854 • SOTTO VOCE: Paintings by Daniè Lemieux; until Sep 24 • PASSAGES: Artworks by

Ernestine Tahedl; Opening reception: Sat, Sep 26, 2-4pm, artist in attendance, Sep 26-Oct 8

Alley, assignying: "THE ACCIDINITAL NATURE, OF MUCH THAN APPEAUS Small collages by Donna Herrick- Until Oct 10
ARTERY "Sign Spaper Ave: WHERE ARE YOU FROM? Porter show featuring 39 visual creatives from Edmonton and beyond "Until mid Oct AMT LEALINEW HE "LUBBE" A. "Enterprise Sq. 100, 10010 Japare Ave: "Floogacoas", MUSRIMS INTHE 20170 Japanes Ave: "Floogacoas", MUSRIMS Ave: "Ave: "Av

BILTON CAIN EMPORARY ART flest Date :
40-5809-51 Ave, Red Deer, 403-343-3933 - WALLS
AND WHISPERS: Ceramic works by Bva Lapka Until Oct 17

CENTRE D'ARTS VISUELS DE L'ALBERTA • 9103

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave - 780 498 1984 - FALL SALON AT RED: Christ's paintings from the past - Until Oct 2

OOKED POT GALLERY - 4912 51 Ave. Ston

Mackenic, and artworks by various artists. There ATTY-ME INSECTION 12 THE ATTY-ME INSECTION 12

FRINGE GALLERY • 10516 Whyte Ave, bsmt of the Paint Spot • 780.432.0240 • Artworks by James Davies • Uatil Sep 30

GALLERY AT MILNER - Stanley A. Milner Library Main Fl, Sir Winston Churchill Sq - 780.496.7030 -A CLOSER LOOK AT AOTEAROA: Photographs by Chris Gavigan; until Sep 30 - Group exhibit by the Edmonton Art Club; Oct 1-30

GALLERY 15-Red Deer - Alexander Way, 5123-48 St, Red Deer, 403-3414641 - FIFTY-50: Collages by Arlene Westen - Until Sep 26

Antenie westen: - June 5-pt 20
HARCOURT HOUSE GALLERY - 12235-102 St - 280 agA 6,480 - Main Gallery: SPACES WITHIN UNTHIN SPACES: SKY VESSELS: Artworks by Jennifer Bower, Sarah Alford and Shirley Wiebe - Pront Room: SKY VESSELS: Pannings by Jennifer Domer - Until Oct 10

MARKS WARRE CALLEDY Red Vices

of Statement Pakes 1 volum Sep 2)
IDHNSOM GALLERY * Southside 7711-85 St
* *180.455.517; New works by Ada Wong, Julie
Drew, Ruth Ynothoel-Brunner, Audrey Plannmuller and Daniel Bagan. Blown glass by Sol
May * Northinder 1187-80 St * 180.479.8424;
Artworks by Don Sharpe, Jim Painter, Dan Bagan
Histonical photographs of Edmonton. Wood
carvings by Adie. Fottery by Noboro Kubo

Ave - OPEN PHOTO 2009: Presented by Visual Arts Alberta - Until Sep 30

MCMULEN GALLERY • U of A Hospital, 8440-112 St • 780-407,7152 • COLLECTING, COLLECTED, COLLECTIONS: The Women's Art Museum Society of Canada show featuring women's col-lections • Until Oct 24

MUSÉE HÉRITAGE MUSEUM • 5 St Anne St, St Albert • 780. 4594528 • DECOYSTO DECORATIVES: the History and Art of Decoy Painting • Until Nov 15 MUTTART CONSERVATORY - 9626-96A St -780. 496.8755 - SERENDIPITY: Sculpture show Until Sep 27

PETER ROBERTSON GALLERY • 10183-112 St • Edmonton Contemporary Artists, Society's Seventeenth Annual Exhibition featuring painting sculpture and photography • Until Sep 25

PROVINCIAL ARCHIVES OF ALBERTA + 8555 Roper Rd + 780-427150 - ALBERTA WOMEN'S INSTITUTES 100 YEARS OF COMMUNITY SERVICE: Celebrating the contributions of the Alberta Women's Institutes over the last 100 years - Until Oct 31 - Pree

ROYAL ALEX HOSPITAL - Food Court, 10240 Kingsway - Artworks by the members of the Emerging Artist Society of Alberta - Until Oct 5

SCOTIA PLACE - Jasper Ave, Main Floor -780.469.7341 - New and old photos of Edmon-ton landscapes and buildings by David Aaron -Until Sep 30

SCOTT GALLERY • 10411-124 St • 780-488.3619 • scottgallery.com • SONGS OF SUMMER. Landscap paintings by Pattyampleford • Sep 26-Oct 13 • Opening reception: Sat, Sep, 2-apm; artist in attendance

SNAP GALLERY • 10309-97 St • 780-4231492 • Main and Studio Gallery: SNAP Membership Exhibition curated by Belfast Print Workshop, Northern Ireland • Until Oct 12

TU GALLERY 10718-124 St + PERFECTLY FRAMED: Introducing the "Concerto" line of frames with framer Loma Paterson. Larson-Juhl framing representative Connie Farras will be in attendance on Sat, Sep 26, 12-4pm - Sep 26-Oct 26

• WAAA GALLERY • 3rd R. 1,0235-112 St • 780-423-8731
• Doing What Comes Naturally: Artworks by the membership Hand Weavers, Spinners and Dyers of Alberta celebrating the United Nations International Year of Fibre • Until Oct 10

WEST END GALLERY • 12308 Jasper Ave • 1804884892 • Featuring artworks by Jean-Gabriel Lambert; until Oct 1 • Artworks by Joanne

LITERARY

THEATRE

BLACKBIRD - Citadel's Rice Theatre, 9828-101A Ave - 780-425,1820 - citadeltheatre.com - By David Harrower's play about lust, love and lost innocence - Oct 3-25

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DES FRAISES EN JAMVIER (STRAWBERRIES IN JANUARY) - L'UnThélère, La Cué francophane Asso, 13 S. + Shado Jaço » lumitheter can appear le prépare le la Cué francophane Asso, 13 S. + Shado Jaço » lumitheter can appear les constantes de la Cuerta del Cuerta de la Cuerta del Cuerta de la Cuerta del Cuerta de la Cuerta de

gemorpass (sudem).
THE DROWSY CHAPERONE - Citadel Shoctor
Theatre, 9838-101A Ave - 780-426.681s - Main Stage
Serier: A toe-tapping tribute to the golden age
of munical theatre, Book by Bob Martin and Don
McKellar, music and lyrics by Liss Lambert and
Greg Mornson - Until Oct 4

STRUT AND JIVE THE MIGHT AWAY - Jubilations Dinner Theatre, 8882-170 St, Phase II WEM, Upper Level - 780484, 24241-277, 242444 (Toll Pree) - Hustle back to the '900, featuring the fundiest hits of the flashuest decade in history - Until Oct 25

THEATRESPORTS • Varscona Theatre, 10329-83 Ave
• 780.433,3399 • Rapid Fire Theatre presents the 30th
season of Theatresports every Fin night at 11pm
• Until July 30 • \$10 (door); adv at TIX on the Square

TiDELINE - Studio Theatre, Timms Centre for the TiDELINE - Studio Theatre, Timms Centre for the Arts, U of A, B, Ave, 111 St. By Wajdi Mouswed, translation by Shelley Tepperman, directed by Jeff Fage, A young North American man Journeys arross the ocean to bury his father in his native land - Junil Sep 84, 7590m; Thu, Sep 94, 31350m - Sho Sao at Timms bor office (a hour before performance) was TIV marks. Source.



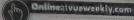




Dvd Detective

Beartrap

TIFF round-up



Can Kanye Con Cannes? by Brian Gibson

Should film festivals offer more awards to generate more discussion?

FILM // EIFF

Reel to reel to reel ...

The 23rd Edmonton International Film Festival fills the city to the brim with with films from around the world

Here are the reviews of every film we were able to get a hold of in advance of the first week of the 23rd Edmonton International for our reviews of those next weekadvance shorts, the lunchbox series and

Reviews by David Berry (DB), Bryan Birtles (BB), Paul Blinov (PB), Josef Braun (IB), Jonathan Busch (IBU), Omar Moual-lem (ON), Eden Munro (EM), Bryan Sounders (BRS), Adam Waldron-Blain

Adrift in Tokyo (Tengen) Directed by Satoshi Miki Sat, Sep 26 (12 pm)

The premise—a debt collector forgives a delinquent client's considerable sum if he'll spend a few days walking around Tokyo with him—is pure filmic fiction, and writer/director Satoshi Miki doesn't stay as far away from flat, cartoonish surrounding characters as you'd normally leads is palpable, and it makes for an ultimately winning story. Jo Odagiri's slacker student bounces off Tomokazu Miura's gruff collector with enough sparks that you'll be curious to see where it goes, even if Tokyo isn't nearly as richly drawn as has been done before. DB

Art & Copy Directed by Doug Pray Wed, Sep 30 (7:15 pm)

A documentary about creative advertising in print and television, Art & Copy, the romantic rebuttal to No Logo. dustry, we learn how I (Heart) NY turned a scummy city into a glamorous one, or how Nike introduced jogging to North America. There is some glossing over of the film is so persuasive and effective in making (good) advertising a societal as-set that it could put Fidel Castro into an ad-specked NASCAR suit. **OM**

Best Worst Movie Directed by Michael Stephenson Fri, Sep 25 (8 pm)

Profiling the cultish rise of Troll 2, a 1992 movie Infamous for bottoming out imdb.
com's worst movies of all time list, Best

and crew dealing with their delayed success almost 20 years later—going from an almost universal embarrassment to appearing at sold-out screenings and garnering rapturious applause for acting out particularly painful scenes—is genuinely warming to watch, as are the very that director/Troll 2 child star Michael Stephenson reveals, PB

Directed by Carl Sessai Mon, Sep 28 (7:15 pm)

The village of Lytton, British Columbia used to be "Home of the Gold Rush." Now, it's home to just 350 people, and, Cole-one of those 350 people-can't wait to get away from the damn place and pursue his dream of becoming a writer. Unfortunately, he has to help his troubled sister run the family gas station, keep his brain-damaged mother from wandering out into the middle of the highway and protect Rocket, his sixyear-old nephew, from an abusive stepfather. Add into the mix a goofball of a best friend, a bombshell of a romantic interest (and her elitist parents), and some absolutely fantastic cinematography and you have a story that is truly compelling to watch. BRS

Directed by Yojiro Takita Saturday, Sep 26 (7 pm)

An aspiring cellist returns to his hometown when his orchestra dissolves and lands a job doing "encoffinment," or Japanese ceremonial dead body preparation. Departures is about accepting change and being humble. Dramaturgidull, overwrought, overacted by the life out of every scene and occasionally employing an entirely superfluous voiceover. No wonder it won the Best Foreign Japanese you could ask for. What sad iroin this tasteful bore. IB

The Drummer Directed by Kenneth Si Mon, Sep 28 (1:30 pm)



SOLID GOLD >> Cole is a cinematic gold mine is supplied

both suspense and heart. Like Japanese director Takeshi Kitano, Bi contrasts the gangster theme with a sense of spirituality, with a more naturalistic and less Brechtian approach, Javcee Chan, the handsome lead and son of action legend Jackie, has no trouble carrying the film with his charming screen presence. JBU

Directed by Zhang Yang Sat, Sep 26 (4:35 pm) and Tue, Sep 29 (1:30 pm)

This is like the thoughtful, whimsical and emotional version of Weekend at Bernies. It follows Zhao, a man travelling across a big chunk of China with nothing but a paltry stack of cash and the body of his dead friend-disguised whom he'll deliver to his friend's family. Not much is known about Zhao, but the actor playing him (Benshan Zhao) is convincingly real, even with his facial expressions—whether he's having a real moment or faking one to bamboozle intersecting people. Getting Home is simple, modest and charming, and definitely worth seeing. OM

The Grocer's Son Directed by Eric Guirado Wed, Sep 30 (5:15 pm)

although the entire storvline is fairly predictable, the character-work in this movie is truly astounding and makes this film a pleasure to watch. BRS

Directed by Shannon Walsh Set, Sep 26 (2:15 pm), Thu, Oct 1 (1:30 pm)

Not so much making rallying cry as presentation of the whole, grim picture, H2Oil explores the environmental damage of the Alberta tarsands mining by zooming into the human side, revealing the cancerous effects of leaking tailings ponds that are wreaking havoc on nearby communicompanies skirt the issues at town hall meetings while residents bury their loved ones. But balancing the human angle with the big stats, showing how our dependence on oil is an ultimately unsustainable lifestyle, keeps this documentary level-headed and all the more powerful because of it. PB

Inside Hena's Sulteure Directed by Larry Weinstein Sun, Sep 27 (2:30 pm)

A polished combination of firsthand interviews and dramatic re-imaginings, the story of a young Holocaust victim the first Holocaust documentary ever made, this film offers an interesting War via interviews with a Hiroshima of her immediate family BRS

Directed by Davis Guggenheim Tue, Sep 29 (6:45 pm)

Three guitarists get together to chatabout, well, guitars. Doesn't exactly sound like a thrill-a-minute ride—in fact, it seems more like a recipe for talkinghead style documentary boredom. But when Led Zeppelin's Jimmy Page, U2's. The Edge and the White Stripes' Jack White start talking, their shared love of the instrument pours onto the screen. Beyond that, though, filmmaker Davis Guggenheim digs deep and unravels the many layers that underpin each artist's music, using a non-linear approach to juxtapose The Edge's use of racks of effects with White's use of stompedon floorboards, with Page's method to madness landing somewhere in the middle and bridging the two. In the end, it seems that creativity for these three is linked just as much with the specifics of their instruments as it is with their own life experiences. EM

Midgets vs. Mascots Directed by Ron Carlson Wed, Sep 30 (9:30 pm)

Full of dick lokes, fart Jokes and an astonishing number of very, very, very uncomfortable sex scenes, Midgets vs. Mascats is the kind of movie that would definitely appeal to people who won't take in a movie without taking in a few bong hits first. For most other people, however, this half-baked competition/road movie will seem like the kind of idea that was really funny last night, but upon waking up with a really dry mouth and incredibly red eyes, you might realize that it's sort of a one-note symphony dragged out for nearly 90 minutes. 88

Outrage Directed by Kirby Dick Mon, Sep 28 (6:45 pm)

or suspected-as he can in Outrage, bills while indulging in their own homoerotic fantasies on the side. There's some scathing material here, and the most interesting bits deal with "outed" politicians (including a democrat), but way to interview heavy. He captures a lot of angry, talking people in Outrage, but the methods of presentation get a little tedious by the end. PB

CONTINUED ON PAGE 32 36 4

CONTINUED FROM PAGE 31

Directed by Chris Smith Sat, Sep 26 (2:30 pm)

It takes a little while for The Pool to get moving, as it assembles itself out of the wanderings of its characters which at first seem aimless, but its quiet start makes the film feel meaningful. It's beautiful to look at and its exploration of class and family is more sensi-It's a very well-put-together-but-simwant to be nice to each other if they can manage it. Best of all, everyone on screen seems like a perfectly reasonable and likable person, which is an accomplishment itself. AWB

Tive Section Directed by Adam Goldstein and Eric Sun, Sep 27 (10 pm)

A womanizer in San Fran begins to stalk a bulimic girl by following her to her body-image support group, then provides her with junk food to scarf and barf in exchange for sex. The crude humour and obnoxious performance by Adam Goldstein (FYI: not DI AM) at first suggests the film has nothing to teach us, though by dragging the anti-hero and his lack of morals to its wits end, light is eventually shed on the psychotic bind of eating disorders. In this case, said feat is accomplished by being funny, or at least telling itself that it is. JBU

Directed by Julien & Bo Sat, Sep 26 (9:45 pm) n & Benoit Decaillon

The low-budget horror film is not what it used to be-a flair for vampires and comic books drives the visually engag-Ing Sodium Babies to foresee newcomers the brothers Decaillon turning heads at EIFF. Though more inspired than original, the film seemingly borrows from the right sources (Timur Bekmambetov. Frank Miller, and 30 Days of Night) and is hard to pull one's gaze from. The story,



PINT SIZE IDEA >> Midget vs. Mascots

following a former soldier who overnight becomes a gangster vampire tackey, is appropriately geek-ridden, though all in all, time is never wasted. JBU

Son of the Sanshine Directed by Ryan Ward Sun, Sep 27 (9:15 pm)

Director Ryan Ward marks his feature debut with the compelling if darkly overwrought tale of Sonny (also played by Ward), who suffers from Tourette's but

also carries a strange gift for healing. He undergoes an experimental surgery to cure his disease (and subsequently loses the with the unstable Arielle. Ward seems calar, in front of the camera, though there's a little too much on his plate, plot-wise, and too often the overall sense of drama is created via shouting matches. But there's also to help buoy the script along. PB

Songs from the Southern Seas Directed by Maret Serulu Tue, Sep 29 (5:15 pm)

A subtle character-driven foreign drama by their children: Russian Ivan's wife gives birth to a darker child, while neighbour Kazakh Assan's own son turns out to have Ivan's ginger locks. It takes 15 years for the full story to come into light but the characters who bring us there remain a little too drab and emotionally elusive with the past, or leave it behind, though some beautiful symbolism. PB

Directed by Faye Jackson Mon, Sep 28 (9:45 pm)

A horror comedy that rarely manages to be either funny or scary, there is nevertheless a peculiar charm to Strigoi, mostly in the form of Faye Jackson's evident stylistic alin Paraschiv as a prodigal son investigating the shady goings-on of a small Romanian town. The film works as a tweaking of the increasingly popular vampire trope,

as the eponymous bloodsuckers mess with the town leaders' best-laid plans, but there isn't a tight enough narrative. tain a whole lot of interest DB

Tales From the Golden Age Directed by Razvan Marculescu, Hanno Hofer, Christian Mungui, Constantin Popescu, Ioana Uricaru Mon, Sep 28 (9 pm)

The tales collected offer scenes of frantic propaganda creation, egg smuggling as foreplay and the gassing to death of a pig in somebody's kitchen, so rest assured that this omnibus film's vision of life in and inventive, a string of satirical urban myths with political undercurrents that bears little resemblance to 4 Months, 3 Weeks, 2 Days, the harrowing abortion drama helmed by Christian Mungiu, who as the director of one episode and writer of the whole shebang. Of course nothing in Golden Age is nearly as resonant, focused or captivating as 4 Months, but there are wonderful moments and a com pelling overall portrait of a lost world.

William Shanner's General Callers Directed by Patrick Buckley Sun, Sep 27 (4:30 pm)

While clips of the titular ballet-choreographed entirely to Shatner's Has Been spoken word album-play out in song-length chunks here, this light doc is really more about Shatner and his album-the interviews with Ben Folds (who wrote the bulk of the music), Henry Rollins (who guests), and Shatner himself are given much more screen time and development in the 50minute documentary than the dance side of it. So it seems a bit of an ego rub for Shatty, who also has the exeutive producer credit here, but it's also engaging enough to watch the oft-ridiculed icon trying to show that he can make legitimate art too. Pa

Winnebago Man Directed by Ben Steinbauer Set, Sep 26 (7:15 pm)

Director Ben Steinbauer has a number of annoying tics, not the least of which are a brutally literal visual sense and a penchant for overcooked narration, but he's found a winner in the story Jack Rebney. You might remember Rebney as a foul-mouthed RV salesman from the popular viral video, Steinbauer's goal is to show us the man behind the clip, and the result is a documentary that not only examines what it's like to have your life reduced to an online clip, but gives us a frequently moving por. trait of an odd, bombastic, loquacious and thoroughly fascinating individual DB

Zooey and Adam Directed by Sean Garrit Sat, Sep 26 (4:30 pm)

Zooey and Adam has so much potential with its poignant story of a young mar ried couple trying to conceive until their is raped by goons before her restrained husband. There's so much potential to be unforgettable, but it's too unrefined like pure crude bitumen. The sound pe ters in and out at key moments, the acting is dubious and the camera operator seemingly lacks opposable thumbs. Over the six years in which we watch Adam attempt to reconcile with his troubled son's paternal origin, the plot does improve, however, the depth of character and raw dialogue doesn't. OM

DVD >> THE GIRLFRIEND EXPERIENCE

Genuine emotions

The Girlfriend Experience dabbles in ambiguous emotion while Goodbye Solo tries to force the feeling

to say I like all of his films, his willingness to experiment and, espe-DAD cially, to jump around genres verting his own style to the most effective way to tell the story without story without ever devolving into rote hackery—a rare trait among filmmakers; probably the only other modern filmmaker compa rable to Soderbergh in this regard is UK filmmaker Michael Winterbottom—gives him a wide berth in my books

So I'll refrain from calling the casting of porn star Sasha Grey in The Girifriend

awful lot of room when it comes to cre- ous parallels between porn and high-class ative choice. Though it would be a stretch prostitution, where Grey's Chelsea (working

name)/Christine (real name) makes her living, it makes sense, and does give the film a layer of, if not strict verisimilitude, at least a curious blurring of reality. In interviews for the film, Grey was careful to distance herself and her day job from the character she's portraying, but knowing her background, it's impossible not to speculate on the connections, and though the casting of porn stars is not entirely unheard of in mainstream productions, it's incredibly rare that the essential dilemma of

I'm willing to give Steven Soderbergh an . Experience stunt casting. Given the obvi- . (Indulge my stretching of that term) against sincere love-is explored so plainly, even if It's at best allegorical in this case.

Nevertheless, It says something about Grey's performance and the somewhat experimental, composed aimlessness of The Girlfriend Experience's story that the most interesting thing about the film is wondering about its real-life parallels. A chronologically distorted character sketch, Experience follows Chelsea/Christine alternately providing clients with her eponymous service—basically a full date and some tendemess to go with the sexinteracting with her personal trainer boyfriend, possibly falling in love with a client, submitting to a sleazy online review and being interviewed by a journalist.

There are certainly some interesting ideas occasionally played with here—the way both Christine and her boyfriend worry about their freelance businesses is an interesting suggestion of how just about anything can be a routine day at the office, as it were-but the film falls down on Grey's performance: it's too hard to tell if her affectlessness is portrayed or just inescapable, whether she's acting or is just a bad actress The few scenes where we get a glimpse of her facade fading suggest its the latter, although I'm willing to give points to Soderbergh for muddying the issue well enough that it becomes another question about just

Speaking of which, though independent filmmaker Ramin Bahrani gets credit for being a social realist, emotional realism with social overtones might be a better way of describing him. Bahrani is a filmmaker devoted to the underside of America, especially the on-the-margins way immigrants again here in **Goodbyo Solo**, the story of a cab driver, Solo, and a seemingly suicidal man, William, striking up an unlikely friendship. What separates him from-and, in my minority opinion, seriously hamstrings him when compared to-someone like Ken Loach or David Simon is a bent towards treadle and not necessarily extending his penchant for reality to the realms of believability.

For instance, in his first feature, Man Push Cart, the Pakistani Immigrant food cart operator who Bahrani follows wasn't just, say, a doctor or a lawyer who's in a new life. No. he was a rock star who followed his wife to America. His wife then died in a car crash. realize such a situation is theoretically oos sible, but I find Bahrani's attempts to make his stories so powerfully, undeniably sentimentally gripping sell his social goals short. essentially just putting an immigrant facade on what are at their core films every bit as emotionally manipulative and morally sim plistic as Hollywood fare.

Though it does have its quiet, powerful moments, especially a solemn stare-down between his two leads towards the end, this is just a little too much of a liberal fantasy to convince me that what I'm watching is how real people act. Do sincerely suicidal girls—blatantly telegraph their intentions to relative strangers? Do they begrudgingly let cabbies crash on their motel room couch? Sure, the actual interaction between Solo and William is occasionally what you might call heartwarming, but it seems like Bahran is so intent on celebrating the human spirit is so intent on celebrating the numerical specific he sort of forgets that people need to be human, too. The Girlfriend Experience may suffer for ladding emotion, but at least it's not trying to beat them out of you.



their personal lives-essentially, fake love

Dial B for Beartrap

A pair of local filmmakers follow the DIY approach to making their Hitchcock-ish thriller

OAVID BERRY

Sitting down with local filmmaklong duo Mike Robertson and Arlen Konopaki a week before their latest film, Beartrap, is set to premiere,
I know enough not to expect to have
a copy of the film in hand: with both
their two feature-length screenings—
those would be relationship comedy
The Greatest Love Story Ever Told and
budy road-trip flick Losing Will—and
the handful of shorts they've put up at
places like Nextfest's Filmfest, the pair
have developed a reputation for ironing out the million little niggling details of filmmaking at the last minute.

"When we left, the computer was actually rendering the disc," Robertson says prouldy when the subject comes up "50 this one will be done a week before, as opposed to the night before, which is what usually happens."

Their down-to-the-wire habits, though, are somewhat forgiven by their busy schedules. Besides their work at Highwire Films, they also find time for musical side-projects (Robertson is a multi-instrumentalist who used to play in Hot Panda] and a healthy bit of improv (both have healthy histories with Rapid Fire Thate, and Konopaki is perhaps best known around town as one half of globerrotting improv team Scratch). As the improv history might suggest,



ALWAYS KNOCK FIRST >> Tom's new roommate is keeping sinister secrets in Beartrap # Supplied

mostly on comedy up to this point in their career, which makes Beartrap a departure for more than just its quick completion time. Tom (played by Konopaki) is forced to find a new place to live after a break-up with his live-in girlfriend. Though he assumes the quirks that Daniel [Lucas Mercer] so willingly displays are just part of getting used to living with someone

new, Tom slowly begins to realize that the oddball facade is hiding something considerably more sinister.

"It's our take on a Hitchcock kind of film," explains Konopaki of the overall mood. "When we first started on it, it was going to be this wacky comedy about a crazy roommate who's weird and terrible to live with it. But we took a break from it and came back almost a

year later, and whether it was just because we matured a little bit or whatever, we found a new focus, and it became a lot more dark and more dramatic."

What hasn't changed for them is their method, a highly self-motivated and self-sufficient style of filmmaking for which even the words do-it-yourself seem to sell the pair short. Though

all independent films are to a degree labours of love where the driving creative forces necessarily take on much larger roles, Konopaki and Robertson are pretty much everything from gaffers to executive producers on their films, funding almost everything out of their own pocket and staging guerilla-style shoots at whatever locations they can muster. It's hardly a cushy way to make a film, but as they explain, it works well for them, and has some interesting side-effects

Mike and I do pretty much everything, and it's a lot of work, but it still happens much quicker and probably easier than if we had 50 guys we had to order around, offers Konopaki, who also points out that film was shot in about the space of a month, mostly on one location.

"And the lack of resources kind of forces you to be creative," agrees Robertson. "Like, there's one scene that's lit entirely with a flashlight, which is only like—well, actually, it was free, becaused I already owned the flashlight. But it ends up working really well—it's actually one of my favourite scenes." V

SAT, SEP 26 (9 PM), SUN, SEP 27 (7 PM)
WRITTEN & DIRECTED BY ARLEN KUNOPAKI,
CHRISTIAN HANSEN

FILM // TORONTO INTERNATIONAL FILM FESTIVAL

Meanwhile, in Toronto ...

This year's TIFF saw quality works from vetrans and beginners alike, deserving of the wider releases they almost never see

TORDET BRIADIS

OSER BUT THEEK LY ON

The September chill held off until the last days of this year's Toronto International Film Festival, making it tough to spend countless hours cooped up in darkened auditoriums, but a modicum of program navigational skills made the darkness perfectly seductive. I saw an astounding dud or two—most notably Alejandro Amenábar's ancient Egypt clash-of-ideologies epic Agora, a movie capable of turning an entire generation of young minds off physics forever—but also caught enough exciting works from established masters and new talents alike to ensure that the coming months will yield cinematic riches for all. That is, if these damned films get decent distribution.

Two newbies from Werner Herzog were bizarro highlights. Bod Lieuten-nont: Port of Call New Orleans marks the German-American auteur's first unabashed foray into ostensibly commercial filmmaking, featuring a go-for-broke leading turn from Nicolas Cage, instructed by Herzog to "turn the pig loose." Both Herzog and Cage were present at the premiere and

seemed thrilled about the collaboration and the Louisiana location, if not so notably the material itself, which they took inspired liberties with. The film has little to do with Abel Ferrara's cult classic of the same name and a lot to do with Herzog's willingness to filter a maniac cop script through his typical concerns with crazed visions and man's alienation from nature. Oddly enough the film's not entirely different from the far more overtly Herzog-ian My Son, My Son, What Have Ye Done?, a tale of matricide set in the San Diego suburbs, executive produced by David Lynch and starring Michael Shannon as a man crippled with mystical visions following the death of his friends on a Peruvian river rafting trip he warned them not to undertake. It also stars Willem Dafoe, Chloe Sevigny and Udo Kier, and features some spellbinding mo-ments where the cast freezes for these

strange moving portraits.

The often exquisite films of French cineaste Claire Denis have an appallingly poor track record of getting into theatres. Will White Material break that trend? It has an international star in Isabelle Huppert, and subject mater sufficiently timely and caustic to

at least attract the art house set. Set in contemporary Africa, it concerns the governess (Huppert) of a French-owned coffee plantation who refuses to abandon her property even while violence between rebels and military forces encroach and the government instructs all French nationals to flee. Questions of entitlement, exploitation and what constitutes one's homeland abound.

sionate, and typically drenched in stereotypes. Eccentricities of a Blond Hair Gri, the latest comically compressed charmer—clocking in at 68 minutes from 100-year-old director Manoel de Oliveira, finds a young man recounting his romantic obsession with a beautiful and mysterious girl to a blind woman on a train. Broken Embraces is another noir-ish thriller and melanthey screen during the Edmonton International Film Festival.)
But TIFF is most exciting when it

The film has little to do with Abel Ferrara's cult classic of the same name and a lot to do with Herzog's willingness to filter a maniac cop script through his typical concerns with crazed visions and man's alienation from nature.

yet the most haunting aspects are less the polemical than the personal ones, the way the dictates of memory weave a thread through the broken-up chronology, strengthened greatly by Huppert's crazily stubborn performance.

As for other dependable veterans, A Serious Man, the Coen Brothers' new comedy about growing up Jewish in late '60s Minneapolis is clearly their most autobiographical film. It's also hysterically funny, unusually compas-

choly memory play from Almodóvar, featuring perhaps the richest male protagonist hês ever developed, as well as beautiful lead performances from Lluis Homar and Penélope Cruz. Returning to Europe and focusing his sinister narrative around a village of troubled children in pre-First World War Austria, The White Ribbon shows that Michael Haneke's made a full recovery after re-making his worst film with the US version of Funny Games. (You can get an early glimpse of these last two when

offers discoveries, and a handful of films I managed to stumble across didn't disappoint in this regard. Greek writer/director Giorgos Lanthimos Dogtooth, about a family raised in affluent captivity by their patriarch, is a fascinating little dark comedy delivered in an engrossingly understated style that leaves room for the brilliam cast to make the characters' dynamic feel eerily similar to your average everyday family. Northless is Mexican director Rigoberto Pérezcano's subtle, deadpan comedy about an Oaxaca man's series of unsuccessful illegal border crossing attempts that unintentionally lead to a series of complicated but rewarding friendships in Tijuana. Pérezcano has an elegant way of condensing entire scenes into sweet, simple portrait shots of characters on the cusp of some important advance in their relationship. With any luck, his film's popularity at TIFF and its upcoming screenings in San Sebastian and other festivals will place Pérezcano and his collaborators on the cusp of reaching the audience Northless deserves. W







FILM REVIEWS



Film Capsules

Opening this week

The Cove

As documentaries become more argument tative, audiences have learned to better guard their particular sensitivities. While spire, familiar patterns emerge that trigger slaughter of dolphins for mercury-ridden

for counter-arguments that run the issue into the ground. Sometimes, however, a to excite those profound emotional instincts that the cinema is largely about. The Cove, a suspenseful real-life exposé of the horrific

lunch meat, will find an impressionable many becoming suddenly partial to the cause. Here's hoping, at least.

Former dolphin trainer-turned-activist Richard O'Barry once taught the squeaky ocean mammals to melt America's heart on the unforgettable TV series Flipper, though saw his interests take a dramatic shift after happy lives. Feeling partly responsible for the masses' affection for the creatures that captivity, O'Barry lives his life for the sake

The aftermath that follows the daily Japan, puts his mission into red alert. After a handful of the mammals are chosen, a group of fishermen gather the rest into a hidden cove. From there what goes on is only hinted by the visible pool of blood that forms in the neighbouring waters. The strategy that O'Barry and director Louis Psihoyos concoct to thwart the practice is to capture on video what the fishermen of Taiji are hiding, and proceed to share it with the world. The Cove details what the two men and an impassioned activist posse undergo to obtain the footage—a series of late-night dives to plant their hidden cameras. The result of their plot is history, or like I said,

The Cove escalates between defending the cause and their diplomatic methods to stir change. Amidst the cinematic thriller techniques, the film has no qualms about asking the audience for help, instructing us outright about our responsibility to spread awaredolphin killers. That being said, it's more a though O'Barry and Psihoyos grant us with their trust upon the agreement to expose ourselves to a sequence of images that are less than pleasurable (though the nail-biting action beforehand is far worth it).

Such a reconfigured formula, as manipunoteworthy personal styles seen at one ing that we play ball, and in return, delivering a cataclysmic experience to forever change how we imagine life's potential.

Directed by Mike Clattenberg Written by Clattenberg, Robb Wells

The liquor day that the title of the latest Trailer Park Boys movie counts down to is the day upon which trailer park supervisor Jim Lahey (John Dunsworth) brezhis two years of sobriety, descending on again into the belligerent, viclous drunk fans of the series know and love. It's ar apt title, insomuch as **Trailer Park Boys**: Countdown to Liquor Day feels like its travelling one too many times acros the same well-worn territory until Lahey returns to his usual ridiculous self, at which point the traveling down the same

This isn't to say that the mere exploits of dope-dealing dickhead Ricky (Robb Wells) rum-and-coke-swilling mastermind Julian (John Paul Tremblay) and cat-lover-with coke-bottle-glasses Bubbles (Mike Smith) doesn't have its moments. Following them as always, fresh off release from prison and diving headlong into yet another scheme the trio here is what it always is: they use "fuck" like it was punctuation, and most of the humour comes from either their earnest cluelessness—Julian names his new car repair shop, his supposed plan to get straight Success Auto Body' and steals his sign from a church lawn-or their twisted logic, the latter mostly courtesy of Ricky, who's rarely but self-assuredly and bellicosely wrong

Nevertheless, a lot of the first half of the other boys gets his own subplot—Ricky's encouraged to step out of Julian's shadow via a semi-brilliant car-battery metaphor from his dad, and Bubbles has to get up enough money to free his cats from the pound—but they mostly just drift in and out. Though this is all pretty standard TP8 territory, with a downright polite and occasionally homoerotic Lahey-you couldn't really say that a weird Lahey-loves-Julian thread is gay panic-y, but it's certainly or with-homosexuality spectrum—it really doesn't offer up a lot in the way of com edy, just a convenient motor to drive the

That changes considerably when Lahey starts back on the sauce. John Dunsworth has to be one of the finest drunk actors ever filmed: his Lahey is Just utterly repulsive, slobbering, crying, falling over and be



FLA REVIEWS Film Capsules

, ar asshole with a rare and determined Vatching him drunkenly order terprised, in this day and age, that see sed to blur his penis—is almost ... h tun as watching him tear down trailer with all the happy menace d wrecking a sandcastle Unlike their movie, this one isn't sharp enough to rentially win any converts, but thanks to worth's clowning, it's at least funny

DAVID BERRY

Playing at the Metro

The Mysteries of Kinematic Inversion: The Old Man and

L. E. i om, noth subject and Directed by Jeremy Rittwage

Science Is cinematic, or maybe cinema is scientific. Either way, It becomes a tool for both learning and appreciation. People aren't being lazy when they would rather watch a documentary rather than read a book; they're merely reaching for a tool that will engage them in affect, a manner akin to being a child just handed a toy by a kind stranger. The warm authority of a subject can actually teach an audience to adopt a discipline, to revere it like an individual passionate and well-

Local filmmaker Jeremy Rittwage folafternoon, the scientific imagining of Edmonton's Don Cruse, an odd though seem ingly brilliant geometry devotee. Cruse's credentials are hardly detailed, but we immediately assume his responsibility for developing the machine he stands beside showing his younger, fully-bearded self humbly nodding at what looks like a spaceage paint mixer. From there, The Mysteries of Kinematic Inversion evolves into a quick, concise discussion of how one lone cube-like structure is able to change our relationship to the resource of water-all

Cruse talks about shapes, cubes, inversion and movement, all fascinating terms of geometry that, as he demonstrates, only seem to expand the more we observe them. All of this builds up to his particular passion—the oloid—the physical object form of an infinite movement combining both centripetal and centrifugal methods of mixture. This is "kinematic inversion," not only a fun expression to say aloud but a way to treat nuclear waste and re-vivify water, an process that Cruse describes will draw together the cosmos and the physical world.

The sole flaw of Mysteries relates primarily to what makes it interesting; its subtitle, The Old Man and the Oloid, is of Cruse. Rittwage's film is hardly about age, and instead a transcription of what is already clear a lifetime of study. The acute presentation and editing of Cruse's interview pays a respect to him much wider than a mere portrayal of a simplistic niche, and both parties deserve to ac-

IONATHAN BUSCH

FILM WEEKLY

FRI, SEPTEMBER 25 - THU, OCTOBER 1, 2000

CHABA THEATRE-JASPER

6094 Commanglet Dr., Jusper, 760.852.4748

500 DAYS OF SUMMER (PG, language may offend)

THE HURT LOCKER (PG, molence, marrie language

WHATEVER WORKS PG, sexual content, not recom

CINEMA CITY MOVIES 12 5074-130 Ave., 780.A72.9779

WANTED (Handi W/E.S.T) and brutal stolence

THE GOODS: LIVE HARD, SELL HARD, (18A)
Pri-Sat 2140, 4145, 7130, 20100, 2210; Sun-Thu 2140, 4145 RANDSLAM (PG)

A PERFECT GETAWAY (14A, gory violence, substance abuse, not recommended for children)
Pri-Sat 2:05, 4:50, 7:40, 10:05, 12:15; Sun-Thu 2:05, 4:50.

ALIENS IN THE ATTIC (PG)

FUNNY PEOPLE (14A, crude coarse language, sexual content, not recommended for children)
Daily 6:55, 9:55

PUBLIC ENEMIES (14A, violence)

MY SISTER'S KEEPER (24A) Pri-Sat 1:25, 4:00, 6:45, 9:20, 11:45; Sun-Thu 1:25, 4:00, 6:45, 9:20

TRANSFORMERS: REVENGE OF THE FALLEN (PG, vio

THE PROPOSAL (PG, coarse language)
Pri-Sat 1:35, 4:10, 7:10, 9:45, 12:05; Sun-Thu 1:35, 4:10, 7:10, 9:45 THE HANGOVER (18A, crude content, nudity, language

may offend) Pn-Sat 1:45, 4:35, 7:15, 9:40, 12:00; Sun-Thu 1:45, 4:35, 7:15, 9:40

UP (G) Fn-Sat 2130, 4130, 7105, 9130, 22150; Sun-Thu 2130, 4130,

NIGHT AT THE MUSEUM: BATTLE OF THE SMITH-SONIAN (PG) Pri-Sat 1155, 4125, 7120, 9135, 11155; Sun-Thu 1155, 4125, 7120, 9135

STAR TREK (PG, violence) Pri-Sat 1:20, 4:15, 7:00, 9:50, 12:20; Sun-Thu 1:20, 4:15,

CHESTOS CONDINENSION

\$4.235.137th America, 780,732,2236

PANDORUM (18A, violence) Dally 2:20, 4:50, 7:50, 10:25 SURROGATES (14A, violence) No passes Daily 12:30, 2:50, 5:20, 8:00, 10:30

FAME (PG) Fri-Tue, Thu 1:30, 4:15, 7:15, 9:55; Wed 4:15, 7:15, 9:55; Star & Strollers Screening: Wed 1:00

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

THE INFORMANTI (14A)

LOVE HAPPENS (PG, coarse language) No passes Daily 12:50, 3:40, 7:20, 10:00

JENNIFER'S BODY (14A, gory violence, crude coarse

language, sexual content)
No passes Daily 2:00, 4:30, 7:30, 10:10

9 (PG, frightening scenes, not recommended for young children)
Daily 1:00, 3:10, 5:10, 7:10, 9:15 ALL ABOUT STEVE (PG, coarse language)

Pri-Tue, Thu 1:20, 4:00, 7:05, 9:40; Wed 4:00, 9:40; Star & Strollers Screening: Wed 2:00 THE FINAL DESTINATION 3D (18A, gory violence)

Digital 3d Daily 2:10, 4:20, 6:15, 8:20, 10:35

INGLOURIOUS BASTERDS (18A, gory violence) DISTRICT 9 (14A, gory scenes, brutal violence, coarse

language) Pri-Wed 140, 420, 740, 1035 Thu 140, 420, 1035 THE TIME TRAVELER'S WIFE (PG. mudity, enature

subject matter)
Pri-Wed 1120, 3150, 6140, 9130; Thu 1120, 3150, 6140 ALL'S WELL THAT ENDS WELL (STC)

CINENPLEX ODEON SOUTH

PAHDORUM, 184, violence

SURROGATES (14A violence)
No passes Pri-Wed 1245, 330, 536, 750, 1023; Thu 530, 536, 750, 1023; Star & Strollers Screening: Thu 1000

TRAILER PARK BOYS, COUNTDOWN TO LIQUOR DAY

WHAT'S YOUR RAASHEET Offind W/E.S.T.) (STO)

CLOUDY WITH A CHANCE OF MEATBALLS (G)

CLOUDY WITH A CHANCE OF MEATRALLS 2D (G)
Digital Jd, No passes PH, Sun-Thu 1220, 2245, 505, 730, 535
Sat 1230, 2245, 505, 730, 93

THE INFORMANTI (MA)

LOVE HAPPENS (PG, course language) No passes Daily 12140, \$55, 640, \$50

SCHREFER'S BODY (14A, gory violence, crude coarse language, sexual content) No passes Pri, Sim-Thu 205, 425, 745, 2035; Sat 225, 425.

DIL BOLE HADIPPA (Handi W/E.S.T) (PG) Pn-Tue, Thu 12/30,

WHITEOUT (14A, gory scenes, nudrty, not recommended

9 (PG, frightening scenes, not recommended for young

ALL ABOUT STEVE (PG, coarse language)

THE FINAL DESTINATION (18A, gory violence)
Pn-Wed 3:50, 9:35. Thu 3:50

INGLOURIOUS BASTERDS (18A, gory violence)

DISTRICT 9 (14A, gory scenes, brutal violence, coarse

THE TIME TRAVELER'S WIFE (PG. nudity, nuture subject

Fn-Wed 2:10, 6:55; Thu 220

WHIP IT (PG, coarse language)
Advanced Preview, No Passes Sat 7:00 EVANGELION: 1.0 YOU ARE (NOT) ALONE (14A)

ALL'S WELL THAT ENDS WELL (STC)

CITY CENTRE 9

DIRTY DANCING (STC)

FAME (PG) Stadium Seating, Dolby Stereo Digital Pri-Sun 12:00, 2:35, 5:30, 8:05, 10:40; Mon-Thu 12:10, 3:50, 6:50, 9:30

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) No passes, Stadium seating, DTS Digital Pri-Sun 12145, 1905, 5745, 19105; Mon-Thu 1145, 4700, 6720, 8140

9 (PG, frightening scenes, not recommended for young Stadium seating, DTS Digital Pri-Sun 1:00, 3:10, 5:15, 7:20, 9:25 Mon-Tue, Thu 1:25, 3:30, 5:30, 8:00; Wed 1:24, 3:30,

LOVE HAPPENS (PG, coarse language) DTS Digital Pri-Sun 18730, 315, 7730, 10705, Mon-Thu 1215, 145, 615, 845

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

SURROGATES (14/k, violence)
No pames, Stadium seating, DTS Digital Pri-Sim 124,0, 520, 540, 815, 935; Mon-Tue, Thu 120, 405, 700, 920; Wed 120,

EVANGELION: 10 YOU ARE (NOT) ALONE (14A) No

DIGLOURIOUS BASTEROS (18A gory viole

THE FINAL DESTINATION 3D (18A, gory violence)
Digital 3d Pit, Mon-Thu 4:50, 7:30, 9:45; Sat-Sun 1:30, 4:50.

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) Digital 3d, No Pames Pr., Wed 440, 705, 9200; Digital 3d, No Pames Sat-Sun 120, 440, 705, 9200; Digital 3d Mon-Tue, Thu

ICHONFER'S BODY (14A, gory violence, crude course Fn. Mon Thu 478, 730, 940; Sat-Sim 150, 425, 720, 940

THE BREGRAMAN IN 1.30 NO PARRIES SEE SUD 125, \$50. 645, \$225 NO PARRIES SEE SUD 125, \$50. 645, \$225 Wed \$50, \$225

LOVE HAPPENS (PG, coarse language) Pri. Mon-Thu 1945, 635, 920; Sai-Sun 1220, 1945, 635, 920

PAMEDORUM (IEA, violenot)
Pri, Mon-Thu 4210, 7000, 935; Sat-Sun 122, 4210, 7000, 935

TRALEX PARK BOYS: COUNTDOWN TO LIQUOR DAY (14A, coarse language, substance abuse, not recom-mended for children) Ph. Mon-Thu 420, 630, 930; Sat-Sun 145, 420, 630, 930

DUGGAN CINEMA - CAMROSE

TRAILER PARK BOYS, COUNTDOWN TO LIQUOR DAY

Daily 7:05 9:05: Sat-Sun a:05: Movies For Mommies: Thu,

SURROGATES (14A, violence)
Daily 7:20, 9:20; Sat, Sup, Thu 2:20 ENNIFERS BODY (LAA, gory molence, crude coarse

language, sexual content)

Daily rus, our Sat, Sun, Thu aus CLOUDY WITH A CHANCE OF MEATBALLS (G)

EDMONTO# FILM SOCIETY THE STING (PG)

GALAXY - SHERWOOD PARK

SURROGATES (14A, violence)
No passes Pri 515, 740, 10:10; Sat-Sun 12:40, 3:00, 515, 7:40, 10:20. Mon-Thu 7:40, 10:20 FAME (PG) Pri 340, 730, 10:15: Sat-Sun 12:50, 340, 7:30, 10:15: Mon-

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

Fri 4:50, 7:45, 10:30; Sat-Sun 1:30, 4:50, 7:45, 10:30; Mon-Thi CLOUDY WITH A CHANCE OF MEATBALLS (G)

Digital 3d, No pames Pri 5:00, 715, 9-30; Sat-Sun 12130, 2145, 5:00, 715, 9:30; Mon-Thu 7:15, 9:30 THE INFORMANTI (14A)
Pri 3:45, 7110, 9:45; Sat-Sun 2:00, 3:45, 7:10, 9:45; Mon-Thu

LOVE HAPPENS (PG, coarse language)
No passes Fr 3:30, 6:50, 9:50; Sat-Sun 1224, 3:30, 6:50, 9:50;
Mon-Thu 6:50, 9:50

JENNIFER'S BODY (14A, gory violence, crude coarse language, sexual content)
No passes Pri 4:20, 7:20, 10:00; Sat-Sun 1:45, 4:20, 7:20, 10:00; Mon-Thu 7:20, 10:00

9 (PG, frightening scenes, not recommended for young

Pri 4:30, 6:30, 9:15; Sat-Sun 1:20, 4:30, 6:30, 9:15; Mon-Thu ALL ABOUTSTEVS (PG, coarse language)
Pri 339, 645, 940; Sat-Sun 210, 330, 645, 940; Mon-Thu
645, 940

INGLOURIOUS BASTEROS (18A, gory violence)
Pri 700, 10.10; Sat-Sun 200, 7:00, 10:10; Mon-Thu 8.00

SHANDAH THEATEE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, 9 (PG, frightening scenes, not recommended for young

SHORTS (G)

DESTRICT 9 (14A, gory scenes, brutal violence, coarse

HARRY POTTER AND THE HALF BLOOD PRINCE (PG.

violence, frightening scenes Daily 12/30, \$10, \$45, 8/25

G FORCE (G)
Daily 2:00, 2:45, 6:45 JULIE & JURIA (PG, coarse language)

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

(14A, coarse language, substance abs for children) Daily 1:15, 3:15, 5:15, 7:15, 9:15

Daily 6:55 9:35 Sat-Sun 12:55 3:25

LEDUC CINEMAS Ledux, 780.352.3922 CLOUDY WITH A CHANCE OF MEATBALLS (G)

SURROGATES (14A, violence)
Daily 7:05, 9:30; Sat-Sun 1:05, 5:30 personner's BODY (LAA, gory violence, crude course language, sexual content)
Daily 720, 920; Sat-Sun 120, 320

METRO CINEMA

THE MYSTERIES OF KINEMATIC INVERSION, THE OLD MAN AND THE OLDINGS Sun 115, Part of Excal Filmmakers during Edmor mational Film Festival

BEARTRAP(SIC) LET THEM IONOW: THE STORY OF YOUTH BRIGADE

AND BYO RECORDS (STC)

PRINCIPALITY CHEERLY

Daily 7000, 9235 Sat, Sun, Tue 2000, 3235; Movies for Mom-mies: Sep 30 200

SURROGATES (14A, violence)
Daily 715 825 Sat, Sun, Tue 115 325 TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

Daily 220 0/20: Sat Sun Tue 120, 1200m CLOUDY WITH A CHANCE OF MEATBALLS (G)

JENNIFER'S BODY (14A, gory violence, crude coarse language, sexual content)

Daily 6:50, 9:09; Sat, Sun, Tue 12:50, 3:05 THE INFORMANTI (14A)
Daily 705, 9200, Sat, Sun, Tue 1:05, 1:20

ALL ABOUT STEVE (PG, coarse language) GANNEAU

BYLLING SEVERALLINTES THE COVE (PG, disturbing cont Daily 2000, 0000; Sat-Sun 2:00

PRINCESS

ADAM (PG, coarse language) COLD SOULS (PG. nudity, coarse language) THE GIRL FROM MONACO (STC)

Daily 7115, 9115, Sat-Sun arou

SCOTISHANE THEATRE WEM

WITH BEST-170 St. 780 A44-2400 SURROGATES (LAA, violence)

FAME (PG)
Pn-Tue, Thu 1240, 3:30, 6:45, 9:40; Wed 3:30, 6:45, 9:40; Star &

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) Digital ad. No passes Daily 12(30, 2)50, 5(10, 7(30, 9)50

THE INFORMANTI (14A)
Pri-Tue, Thu 1250, 340, 650, 945; Wed 340, 650, 945; Star & Stroffers Screening; Wed 1:00

LOVE HAPPENS (PG, coarse language)

JENNIFER'S BOOY (14A, gory violence, crude coarse

CLOUDY WITH A CHANCE OF MEATBALLS AN IMAX 3D

EXPERIENCE (G)
No passes Daily 12:00, 2220, 4:40, 7:00, 9:20 9 (PG, fightening scenes, not recommended for young

ALL ABOUT STEVE (PG, coarse language) GAMER (18A, brutal violence, nudity, language may offend) Digital Cinema Pn-Wed 430, 10:20; Thu 4:20, 10:20

THE FINAL DESTINATION 3D (18A, gory violence)
Digital ad Pri-Wed 1/50, 8:00; Thu 1/50

INGLOURIOUS BASTERDS (18A, gory violence)

DISTRICT 9 (LLA, gory scenes, brutal violence, coarse language)
Pri-Tue, Thu 2:00, 3:50, 7:10, 10:10; Wed 2:00, 3:50, 10:10

WHIP IT (PG, coarse language)
Advanced Preview, No passes Sat 7:00

EVANGELION: 1.0 YOU ARE (NOT) ALONE (14A) WESTMOUNT CENTRE

TTI Ave, Groat Rd, 780 ASS 8726 LOVE HAPPENS (PG, coarse language) Delby Sterre Digital Pn 700, 950; Sat-Sun 1245, 355, 700, 950; Mon-Thu 535, 825

PANDORUM (18A, violence)
Dollry Stereo Digital Pri 6150, 9140; Sat-Sun 12195, 3145, 6150, 9140; Mon-Thu 5125, 8115

9 (PG, finghtening scenes, not recommended for young chauren) DTS Digital Pri 7:10, 9220; Sat-Sun 1:10, 3:30, 7:20, 9:20; Mon Wed 5:00, 8:35 Thu 5:00

FULE & FULIA (PG, coarse language)
DTS Digital Pri 640, 930; Sat-Sun 1230, 330, 640, 930,
Mon-Thu 545, 800

WEDSHIRM CHES

CLOUDY WITH A CHANCE OF MEATBALLS (G) ALL ABOUT STEVE (PG, coarse language) Daily 7:05, 9:30; Sat-Sun 2:05, 3:30

FAME (PG) Daily 6:55, 9020 WHITEOUT (14A, gory scenes, mudity, not recom

MUSIC



Stratovarius Wilfred N & the Grown Men

The Danks

Onlineatvueweekly.com

Vurvinder

Live how slide snows This week the Halo Steady and Corb Lund.

PREVUE // THE GASLIGHT ANTHEM

Who's the Boss?

The Gaslight Anthem picks up the Jersey torch



EXPORABILITY PARTICIPATION OF

f you read the press about New Jersey's the Gaslight Anthem, you'll get a sense wide stardom. There has been high praise from critics all over for the foursome's nods to Bruce Springsteen and the Jersey a couple best-new-band accolades.

Sure, things have been moving along quickly, but it has just as much to do with mistress, fame. Since releasing its debut album-Sink or Swim-in 2007, the Gaslight Anthem has released Señor and the Queen and The '59 Sound, an EP and full-length, and have a third full-length planned for next summer. The band has

across Europe and North America, one that has hit many major festivals, from

"It's been a long road. I think that the trick is we toured more in three years. than a lot of bands do in 10 years. But at the same time, it was very fast. It hit says lead singer and guitarist Brian Fallon. "But that's not to say that we have 'made' it. Nobody has a house or anything. Most of us don't even have I did when I was roofing houses. If I I would if I was doing that."

One of the byproducts of the atten-

to produce good music, of knowing that

"You have to try and keep that out of

come from the outside. It also comes from inside. There is also the sense might want to explore next.
"For me personally, The '59 Sound was

At the end of the day, it's yours. And if other people like it, that's good, but it can't be the main focus.

what you like, because the whole thing started because it was what we liked. It people like it, that's good, but it can't

And the pressure doesn't always

system. I've been working on this a long time and now it finally sounds right. But now it's kind of like you have to figure out, now, what else do you have

The band-rounded out by Alex Rosa-

Benny Horowitz on drums-has just record, which it will begin recording u on the right road. It comes from the land and critics, and it comes from the Boss. The Gaslight Anthem have not the opened for this major influence, Sprint steen has also joined them up on stage at last summer at England's Hard $R_{\rm c}$

Calling and Glastonbury Festivals.
"It means we did a good job," Facts
says. "We knew then, without a shall."

COMING SOON





THURSDAY, OCTOBER SHOW AT 8:30PM





SHOW AT BPM

FRIDAY, OCTOBER 2 FIGHTS AT 6:30PM

Kenny Ragors, October 4 | The Temptations; October 15 | Joan Rivers, October 30

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AND LOSERS EACH WIN \$10,000 CASH.

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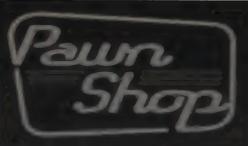
For reservations, please call 780.930.2636.

For more information on Sage's Dinner & Show packages,

fax and gratuity not included. Management reserves all rights. While quantity



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SEPT 25 THE SOUTH TIPES RAPTORS & MICHAEL RAULT

SEPT 26 **FRAFFIC** SPIRAL BEACH &

THE DANKS

OCTOBER 1

DRUMS OF DEATH **DEGREE - JAKE ROBERTS** OPTOMIXX PRIME -DJ FREDERICK - DJ TRON

OCTOBER 21

OCTOBER 3 CO RELEASE PARTY

EAMON MCGRATH

OCTOBER 6 OCTOBER 9

SUB CITY DWELLERS

OUTOBER 10 CO RELEASE PARTY THE SECRETARIES THE GET DOWN PAUL COUTTS & COWLS

WWW.PAWNSHOPLIVE.CA

THURSDAY OCTOBER 1ST

LEAS OXILICALLER DITRON

MUSIC

THURSDAY

CHOWH PUB bass Head Thursday: Drum and Bass, Dub Step, Hip Hop, Break

DRIGIO STATE SPRINGS

DV8 Open mic Thursdays

EDMONTON EVENT CENTRE Connected & Year Anniversary Feat. Dirty South and Laidback Luke; 9pm; tickets at TicketMaster

ENCORE CLUB All Request Music Night: with DJ Kenni

AMMERS PUB Thursday

L.R.'S PUB Open Jam with

RENDEZVOUS PUB The

WILD WEST SALOON

BILLY BOB'S LOUNGE BLACK DOG FREEHOUSE

FLUID LUUNGE

FUNKY BUDDHA-Whyte Ave Requests with DJ Damia

GAS PUMP Ladies Nite: Top 40/dance with DI Christian

NEW CITY SUBURBS

ON THE ROCKS Salsaholid

RENDEZVOUS PUB Metal Thurzday with org666 STARLITE ROOM Music

STOLLF5 Dancehall, hip ho

TEMPLE Surely Temple Thursdays: with DJ Tron, DCD, Optimus Prime, M: Fernando; opm (dom); \$5

FRIDAY

ANIS CAFÉ Mike Roste, Beth Holiby, Mars and Ve Kaley Bird

BLUE CHAIR CAFÉ Rocken with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-8nm

BLUE CHAIR CAFÉ Jack BLUES ON WHYTE Sonny

BRIAN BAR THE THE

CARROY Live music Pridays:

CASINO EDMONTON Blackboard Jungle

CASING YELLOWHEAD

CENTURY (ASINO Coulside

CHROME LOUNGE

COAST TO COAST Ope DVB TAVERN Bad Habits

EDDIE SHORTS Red House (alues, R & B); spm

ENCORE CLUB 4 Play Pridays: with DJ Imho A

FRESH START CAFE

HAVEN SOCIAL CLUB Matthew Barber, Jody Glenham, Daniel Moir Str (door); tickets at TicketMar Blackbyrd, Megatunes

RISH LLUB Line 1855, 1

NORY CLUB Duelling EFFREYS . China

JEKYLL AND HYDE (PUB

MAYFIELD INN AND

NEW CITY LIKWID LOUNGE Rocker vs. Mods DJs Blue Jay and MIss Nick Go Go; 9pm (door); \$5

NEW CITY The Faunt, BoysNoize; \$10 (adv at New City, Foosh, Blackbyrd)/52-

NORTHLANDS AGRICOM

VENUE GUIDE

- ACCORDION EXTRAVAGANZA-Central Lions' Seniors Centre 12213-123 St. South East Edmonton Senio Centre 9350-82 St - ARTERY 9535 Jasper Ave. 780-441-6966, theartery.ca - ATLANTIC TRAP AND GILL 7704 Caigary Trail South, 780-432,4611 - AVENUE THEATRE 9030-118 Ave, 780,477,2149 - AXIS CAFÉ 10349 Jasper Ave BANK ULTRA LOUNGE 10765 Jasper Ave. 780.420.9098 - BILLY BOB'S Continental Inn. 16625 Stony Plain Rd. 780.484.7751 - BLACK DOG FREEHOUSE

10425-82 AVE, 780-439,1082 - BLUE CHAIR CAFÉ 9624-76 AVE, 780-989,1861 - BLUES ON WHYTE 10329-82 AVE, 780-439,3981 - BONNIE DOON COMMUNITY HALL 9140-93 ST - 800TS 10242-106 St, 780-423-5014 - BRIXX BAR 10030-102 St (downstairs), 780-428-1099 - BUDDY'S 12745B Jasper Ave, 780-488-6636 - CASINO EDMONTON 7055 Argyill Rd, 780.463.9467 - CASINO YELLOWHEAD 12464-153 St. 780 424 9467 - CHATEAU LOUIS-Julian's/Royal Coach/Touch of Class 12727 Kingsway, 780 452 7770 - CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd, West, 780-462-6565 - CHROME LOUNGE 132 Ave, Victoria Trail - COAST TO COAST PUB 5552 Calgary Trail, 780-439.8675 - CONVOCATION HALL Arts Bldg, U of A, 780-492.3611 - COPPERPOT RESTAURANT Capital Place, 101, 9707-110 St, 780-452 - CROWN AND ANCHOR 15x77 Castledowns Rd. 780-473.7696 - CROWN PUB 10709-109 St. 780-428.5618 - DIESEL ULTRA LOUNGE 11845 Wayne Gretzky Drive 780.704.CLUB • DEVANEY'S IRISH PUB 9013-88 Ave • DRUID 11606 Jasper Ave, 780.454.9928 • DUSTER'S PUB 6402-118 Ave. 780.474.5554 • DV8 TAVERN 8307-99 S WWW.DVSTAVERN.com - EARLY STAGE SALOON 4911-52 Ave, Stony Plain - EDDIE SHORTS 10713-124 St - EDMONTON EVENTS CENTRE WEM Phase III. 76 00 SHOW - EMPIRE BALLROOM Upper Level phase 2, WEM, 780,486,9494, empireballroom ex - ENCORE CLUB 957 Fir St, Sherwood Park, 780,447,0113 - FESTIVAL PLACE 100 Festival Way, Sherwood Park, 780,449,3378, 780,464,3852 - FIDDLER'S ROOST 8906-99 St - FILTHY MCNASTY'S 10511-81 Ave, 780,916.1557 - FLOW LOUNGE 11815 Wayne Gretzly Dr. 780.604. CLUB - FLUID LOUNGE 10105-109 St. 780-429.0700 - FOXX DEN 205 Camegi Drive, St Albert - FRESH START CAFÉ Riverbend 5 780.433.9623 • FUNKY BUDDHA 10341-81 Ave. 780.433.9676 • GAS PUMP 10166-114 St. 780.488.4811 • GINGUR SKY 15505-118 Ave. 780.913.4312/180.953.3606 • HALO 10518 [asper Ave, 780.422, HALO - HAVEN SOCIAL CLUB 15120A (basement), Stony Plain Rd, 780.756.6010 - HILL TOP PUB 8220-106 Ave, 780.490.7559 - HODLIGANZ PUB 10704-124 St. 780 452.1168 - HYDEAWAY-All Ages Art Space 10209-100 Ave - IRON BOAR PUB 4911-51st St, Wetaslovin - IVORY CLUB 2940 Calgary Trail South - JAMMERS PUB 11948-127 Ave. 780-4518779 - J AND R 4003-106 St. 780-436-4403 - JEFFREY'S CAFÉ 9640-142 St. 780-4518890 - JEKYLL AND HYDE PUB ANI RESTAURANT Riverview Inn. 10209-100 Ave., 780.426.5381 (pub)/780.429.5081 (rest) - JUBILEE AUDITORIUM 11455-87 Ave., 780.429.1000 - KALEIDO ARTS FESTIVAL Avenue Central Stage, 9210-118 Ave; Nina Haggerty Bidg, 9225-118 Ave; Rotary Pamily Pun Stage, 9210-118 Ave - KAS BAR 10444-82 Ave, 780433.6768 - L.B.'S PUB 23 Asserted where the property of the property of the second Rd. East - LOOP LOUNGE 367 ST Albert Rd, ST Albert, 780-350 1234 - MCDOUGALL UNITED CHURCH 10025-101 St - MACLAB CENTRE FOR PERFORMING ARTS-Leduc 4308-50 St, Leduc - MAYFIELD INN AND CONFERENCE CENTRE 16615-109 Ave - MORANGO'S TEK CAFÉ 10118-79 St - NEWCASTLE PUB 6108-4 Ave. 180,490,1900 · NEW CITY 10081 [25D27 Ave. 180,480,4066 · NIRKU DIAMONDS 8130 Gateway Blvd, 180,439,8006 · NORTH GLENDRA HALL 13535-109A Ave -O'BYRNE'S 10616-82 Ave, 780.414.6766 - O'MAILLE'S IRISH PUB 398 St Albert Tr, St Albert - 180 DEGREES 10730-107 St, 780.414.0333 - ON THE ROCKS 11730 12 Ave, 780.482.4767 · OVERTIME DOWNTOWN 10304-121 St. 780.4223.637 · OVERTIME SOUTH Whitemud Crossing, 4211-106 St. 780.485.3727 · PAWN SHOP 10551-7 Ave, Upstairs, 780,432,0814 - PLANET INDIGO-Jaspor Ave 21007 Jasper Ave - PLANET INDIGO-St Albert 812 Liberton Dr. St Albert - PLAY NIGHTCLUB 10224 St . PLEASANTVIEW COMMUNITY HALL 10860-57 Ave . PROHIBITION 11036 Jasper Ave., 780-410-0448 - RED PIANO BAR 1638 Bourbon St, WEM, 8882-170 St St. 486 77. QUEEN REKANURS HALL No other 1 and Lot one Section of the 20 Annual RED STAN OLD Specific 780 428 082 RENUE WOULD PUB 10108-140 St - ROSEBOWL/ROUGE LOUNGE 10111-117 St, 780482-513 - ROSE AND CROWN 10135-101 St - SECOND CUP-Mountain Equipment 12135-. Se and the Second CUP-Stanley Milner Library . Second Cupron Second Cupron Hotel, 106 St. White Ave. SIDELINE W.

PUB 11018-117 St. 653-6006 - SUCK'S MOTORSPORTS BAR-Weiterlöwin 461-70 St. Wetarlowin - SOBEYS-College Plaza 81347-11 St. - SOBEYS-Insper Ave 1Immer Ave - SOBERSTINOS-South 4006 Calesty (IR. S. 180-414-10) - SPORTSWORLD 1170-104 St. - STARLITE ROOM 10070-103 St. 180-438-1009 - STEEDS-College Plaza S. Ave proposed STEEPS: Old Glandra ... Honey "harkd two control - STOLU'S jud F 10366 82 Ave 180 439 2293; SUEDE COU 11806 Jasper Ave, 7804820707 - TAPHOUSE 9020 McKenney Ave, St Albert, 780498.0860 - UNION HALL Argyll, 99 St, 7807022382 - URBAN LOUNGE 10544-82 Ave 780.437.7699 * WHISTLESTOP LOUNGE 12416-132 Ave. 780. 452.5506 - WILD WEST SALOON 12912-50 St. 780.476.3388 - WUNDERBAR 8120-101 St. 780.436.236 - Y

PIANO BAR Hottest

STEEPS-Old Glenora Live

WILD WEST SALOON

YARDBIRD SUITE Jim

WINSPEAR CENTRE Robbins Pops: That you Showcase—Disco Days and Boogre Nights; 8pro; 124-879 at Winspear

AZUCAR PICANTE Every Pri

BANK ULTRA LOUNGE

BAR-B-BAR DJ James; no

BLACK DOG FREEHOUSE

BOOTS Retro Disco: retro

CHROME LOUNGE Platinu
VIP Fridays

ESMERELDA'S Ezzies Freakin Frenzy Fridays: Playing the best

FUNKY BUDDHA-Whyte Ave Top tracks, rock, retro wel

GUR Howarn Endays, with b Squad, DJ Solja, worldy

LEVEL 2 LOUNGE Hyp ogressive and electro with

WGASTLE PUB FREELY

NEW CITY LIKWID LOUNG!

PLAY NIGHTCLUB The first

Toonflash, opm (door); \$; RED STAR Movin' on Up Fridays indie, rock, funk, s tup hop with DJ Gatto, DJ Mega Wattson

ROUGE LOUNGE Solice SPORTSWORLD Top 40

STOLLI'S Top 40, R&B, house with People's DI

STONEHOUSE PUB Top 40

TEMPLE 7 G.I Psydays, 9pm WUNDERBAR Findays with

Y AFTERHOURS Foundation

SATURDAY

ACCORDION EXTRAVAGANZA-South East Edmonton Seniors

BLANK DOG TREMBURE

BLUE CHAIR CAFÉ AI Brant BLUES ON WHYTE Saturday Afternoon Jam; Sonny Rhodes

BONNIE DOON COMMUNITY HALL The Roots and Blues Roadshow The Deep Dark Woods and Little Miss Higgins; no minors; 8pm (door); \$15 (adv) at Blackbyrd

CASINO EDMONTON

CASINO YELLOWHEAD The

CENTURY CASINO Outside

CROWN PUB Acoustic blue roots and country Open Mic with Marshall Lawrence,

DV8 TAVERN The Press

MARLY STAGE BALOOM

EDMONTON CHANTE

Stony Plain Back by Deman Alex Boiselle and Brent Van

EDMONTON EVENT CENTRE The Gaslight Anther with Murder By Death, Loved Ones, Frank Turner; 6pm; \$22

ENCORE CLUB So Sweet Saturdays: With DJ Lore Jos

HAVEN SOCIAL LLUE

HOOLIGANZ PUB Krazy 8's.

HYDEAWAY-All Ages Art Space Mitts, Face For Radio. Ellerly Lane, Problems, 3 Triangles (garage rock), 7-30pt

RON BOAR PUB Jazz in Wetaskiwin featuring Jazz tho the 1st Saturday each month this month. The Don Berner

rVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erik and guests

JEFFREYS Diana Stabel (jan pop singer/songwitter): Sto JEKYLL AND HYDE PUB

JULIAN'S-Chateau Louis Graham Lawrence (piano

JAMMERS PUB Saturday

L.B.'S PUB Molsons Saturda

KALEHO SETT RETUVEL Avenue Central Stage. Down to the Wood, Rita No taiko, Pre/ post, Celmus, Jacob and Lily, Low Flying Planes, The Wheat

MATTER OF ANT

180 DEGREES Dancehall an Reggae night every Saturday ON THE ROCKS Love Juni

MARKETON DE LINU. Seso Live On Site Anti-Club Saturdays (rock, Indie, punk, rock, dance, retro, rock); 8pm (door); Two Hours Traffic, Spiral Beach and the Danks;

QUEEN ALEXANDRA HALI Northern Lights Folk Club: Eric Bogle; 8pm; \$25 (adv)/\$30 (door

HED PLANTIESS :

HENDEDVOISE PER

RIVER CREE-LIVE Lounge

THELL THE AYME-TOT Saskatchewan Kum Mitch 8pm; \$44.50 (adult)/\$41.50 (student/senior) at Dow

BAR Slowburn; 9:30pm-a:30as SOBEY'S-Jasper Ave Renee

SORRENTINOS-South

STARLITE ROOM Daniel Wesley, guests; 8pm (door); \$15

TOUCH OF CLASS-Chateau Louis Billy Ringo (pop/rock); 8:30pm

URBAN LOUNGE Good Bye WILD WEST SALOON

YARDBIRD SUITE Special event: 'Big' Miller Sculpture

YARDBIRD SUITE Gretche

WINSPEAR CENTRE Boogne Nights; 8pm; \$24-279 at

BUDDY'S DJ Earth Shiver 's

Expense But I DOM post hip hop, house, mash up

ESMERALDA'S Super Parb Every Sat a different theme

FLUID LOUNGE Saturday

Will BUDDHA-Whyte Ave Top tracks, rock, retro with DI Damian

HALO For Those Who Know

LEVEL 2 LOURSE MAN

NEWCASTLE PUB Saturdays Ton 40, requests with DJ Sheri

BEW ON YOUR BRIDE CONTRACT

MAM SALA SIMPRINE BIS

DAME SHOW A SHOW

PLANET INDIGO-Jasper

RED STAR Saturdays indic

ERICHERA GUIS DE LA LA RESE

SPORTSWORLD Inline and

STOLLI'S ON WHYTE Top 40, R&B, house with People's D

SALES AND DESIGNATION OF THE PARTY.

TEMPLE Oh Snapl: Every Saturday, Cobra Commander and guests with Degree, Cobri Commander and Battery; 9pm (door): \$5 (door)

Y AFTERNALUSE TO

EVINDAY

Mitchell; \$43 at Arden box

CENTURY BASING

DEVANEY'S IRISH PUB

DV8 Common Enemy (Pennsylvania Hardcore), The Wrecktals, Slippy Firt; 9pm; \$8

EDDIE SHORTS Sunday

HAVEN SOCIAL CLUB

BLUE PEAR PRETADENCE

SHIGHN SITT

AZUCAR PICANTE Every Sat Dj Touch It, hosted by DJ Papi BUACE DOS EREPPOTASE

HAMMEL AN ALMO

KALEIDO ARTS FESTIVAL

Edwards and Reach, Red Power Squad, Le Pauz, 2a-pm + Rotary Family Pun Stage: Pats and Jan Martin Kerr, Musical Moments with Musi Cathy, Netti Spaghetti, 224,54,54m + Nina Hangswin Jidler Terry McDade, Thom Golub, starts at noon - Carred Cafe Jacob and Laly (workshop) Will Prevalle. Althea Cunningham Duo, Woole on Wolvey starts at noon on Wolvey starts at noon on Wolvey starts at noon on Wolvey starts at noon.

LOOP LOUNGE Jam horted by JJ, Lenny B and the Cats; 43opm 'til whenever

MAYFIELD INN AND CONFERENCE CENTRE

MANAGEMENT AND THE NEWCASTLE PUB Sunday

ON THE HOCKS IN A

ORLANDO'S 2 PUB Sundays Open Stage Jam hosted by The Vindicators (blues/rock); 3-8pm ROYAL COACH-Chateau

Equipment Co-op Live must every Sun; 2-4pmSundays: MANAGEMENT PROTECTION

Die

BALLSTRUE FOF MOL GRHLL Industry Night: with Atomic Improv, Jameoki and DJ Tim BLADK BUT PREEDFORTS

BUDDY'S DJ Bobby Beats; 9pm; Drag Queen Performance, no cover befor

EMPRILE BALLEDONS FLOW LOUNGE Stylus

GINGUR Ladies Industry

SERVICE Y SUBURRE

LINE STREET, LINE WAS TITLED SAVINY MARKINI LUDINGS

WUNDERBAR Sundays DJ

MONDAY BLACK CICH PRESIDENTEE

BLUES ON WITTE

DEVENEYS IRSH MAR



ALL SHOWS BOORS AT 7PM - 13103 FORT RD - 643 4060



COMMENT == COVER SONGS

eneath the covers

Sandor picks out some choice cover songs on YouTube

Ive always been fascinated by covers, whether it be as part of a live show, an album track or as a B-side. Especially when a band goes out of its realm and does a song from outside of its genre. When I was a teenager and

we used to have things called "cassettes" (ask your parents about them) I was ENTER obsessed with making mixtapes

by legal eagles, that fewer and fewer bands will add songs from

tracks they first played as larks. That's be-cause, on the Web, a lot of sites forbid cover songs. The legal process needed to compensate the songwriters and to get the needed permission forms signed is just too much of

ings that bands cannot upload cover songs. ety of e-commerce sites, from Tunes to it that covers cannot be added to their digital albums or singles. All songs have to be originals. For example, MySpace's terms of use, which all users agree to but few ever bother to read, states, "MySpace respects the intellectual property of others, and requires that our users do the same. You may not upload, embed, post, email, transmit or otherwise make available any material that

Really, online at least, the only place to see a lot of great covers is You-Tube. That's because, in the case posted by the bands themselves; they are posted by fans. And this is where you see some great moments from bands' live shows, where they might finish with an inspired cover, captured on

a small carnera or cellphone So, copy these URLs, or If you are reading this online, copy these into your browser Here's my mixtape, of sorts, of some of my

Flaming Lips covering Madonna's Borderline": youtube.com/watch?v=T_z38PaikMs. There are a couple of versions out there, bling about how the Lips wanted to do a Prince song, but he wouldn't let them. But Madonna OK'd the use of her old '80s bubblegum hit. This one has so many pretty lights, rather than the outdoor daylight shows, and the band turns it into an operatic, cinematic enterprise, transforming the kitschy lyrics about pushing a relationship to edge into a grand exercise in pathos.

covering New Order/Joy
Division's "Ceremony": youtube.com/ watch?v=euzbd8_h0Q4. Taken from a weboast, this is an extremely faithful version Funny thing is, with Radiohead's music ar ship being so much better than Joy Div. sion back in the day, their version is played can remember from New Order or Joy Div.

Spiritualized covering Daniel Johnston's True Love Will Find You in the End" you tube.com/watch?v=TjCbknfpzVg. This ver sion was done at a Tokyo radio station Enjoy it for the audio, not the video, I say, the band close its show with this cover a couple of years ago, and it truly is one of the most beautiful, ironic and gut-wrench ing pop songs ever written. My wife h tears in her eyes when Johnston closed he show with the song at the Myer Horowit

The Deftones covering Duran Du ran's "The Chauffeur": youtube.com watch?v=xzUWx-7LB5c. "The Chauffeur was the New Wave synth song at the end of Rio that came off more as a tribute to Kraftwerk rather than fitting comfort ably into an album filled with radio hits Originally recorded for the Duran Duran Tribute Album that was released by Mojo, the Deftones continue to play this live replacing all of Nick Rhodes' synth lines with guitar interplay. This version is taken from a live show in St. Paul, Minn. W

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

BANK ULTRA LOUNGE Wednesday Nights: with DJ

BLACK DOG FREEHOUSE

BUDDY'S DJ Dust 'n' Time

DIESEL ULTRA LOUNGE

FLUID LOUNGE Wednesday

LESSENIE BY IS THE STATE OF PARTY

NICKI DIAMONDS Punk an 'Sos metal every Wednesday

RED STAR Guest Djs every

EDMONTON CHANTE

HAVEN SOCIAL CLUB | 222

Jay Monday Night: Soul,

ROSE BOWL/SOUSE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor and Darrek

CHEROSENERS DESCRIPTION OF THE PARTY OF THE P

WINSPEAR CENTRE

BROW WILD Bur Lance Miles

BLACK DOG PRESENDING

BUDDY'S DJ Dust 'n' Time

FLUID LOUNGE Mondays

RESECUTIVE LIKERIO LIGURGE

TUESDAY

BLUESOON WHYTE

DRUID-Jasper Ave Open stage with Chris Wynters

SECURITY TOTAL SES Freynet, spm; Savoy. Caracol lyn; TransAlta Arts Barns: lyn; Anderson, spm; Three

Moosehead Tuesday open stage every Tuesday night; spm-iam; festuring guests, hosted by Mark Ammar and Noel (Big Cat) Mackemine; guests Steve Hartley and Ross

ON THE ROCKS Just a Gar

SUIT DAID LUIS-104 System

VARIORING SUITE TAXABLE

open Jam Session

BLACK DOG FREEHOUSE Main Floor: CJSR's Eddie Lunchpail; Wooftop: with DJ

BUDDY'S DJ Arrow Chaser

FUNKY BUDDHA-Whyte Ave Latin and Salsa music, dance lessons 8-10pm

Tuesdays: Beenie Man, Red Flame, Bomb Squad, King Q.B. War Chef; Sq. (adv. more at door): tuckets at Saffon's, Alexis, Roz, Hair Flaire, Urban Roots NEW YORK AND EDWINE

'abilly, Ghoul-rock, spooky with DJ Vylan Cadaver PROHIBITION Tuesday Punk

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly SPORTSWORLD Retr

WEDNESDAY

THE ARTERY Emily Fennell

BLACK DOG FREEHOUSE

BLUE CHAIR COFE NE. BLUES ON WHYTE

EDMONTON CHANTE Servoy: Tricia Foster, Spin;

TEMPLE Wyld Style Wednesday: Live hip hop, every Wed; \$5 Murrietas: Bernard Salva; ypm Accomt: Raphaël Preynet, 6pm; Café Dabar: Daniel ROA, 9pm; Sabor Dilvno: Caracol, 10pm; Kashar: Mell, 8pm; Barobliq, 6pm; jam at 10pm; Flavours: Stéphane Mayer, 7pm; edmontonchante.ab.ca WINSPEAR CENTRE

FIDDLER'S ROOST Little

FOXX DEN The Mary Thoma Band Wed night open stage;

JUBILEE AUDITORIUM City and Colour, Hannah Georgas; 7pm (door) 8pm (show); \$32.50 & \$39.50 at TicketMaster,

LEVEL 2 LOUNGE Open mic

RED PIANO BAR Jazz and Shuraz Wednesdays featuring Dave Babcock and his Jump

STARLITE ROOM

WUNDERBAR Wednes with new Dj; no cover STEEPS TEA LOUNGE College Plaza Open mi

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SEP 24 SEP 30 2009 // VUEWEEKLY

MUSIC // 41





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OCTOBER 7 - SHAW CONFERENCE CENTRE

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TO DESCRIPTION STATES THE STATE OF THE STATE











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UE VUE

SATURDAY DECEMBER 6 EDMONTON EVENT CENTRE

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FOLLOW LIS AT TWITTED COM/LINIONIFVENTS

DOORS AT 6PM ALL AGES WELCOME - TIX ALSO AT BLACKBYKD



DANIEL WESLEY

OCTOBER 31

HORTHERN ALBERTA JUBILEE AUDITORIUM DOORS 7 PM - SHOW 8 PM - ALL AGES - RESERV D



WITH SPECIAL GUEST MOTHER MOTHER

SATURDAY NOVEMBER 14 - SHAW CONFERENCE CENTRE



VUE CO

DOORS AT 9 | NO MINORS 18+ TICKETS ALSO AT BLACKBYRD



THE ADRIAN BELEW

FRIDAY OCTOBER 9
STARLITE ROOM

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VUE

18+ NO MINORS - DOORS 8 PM LIMITED TICKETS AT BLACKBYRD

DRAGONETTE WITH RUBY JEAN AND THE THOUGHTFUL BEES

OCTOBER 15

DOORS AT 8PM - NO MINORS 18+

VHE

RANGE OF DEAD

with special quest

OCTOBER 16-STARLITE ROOM

FLOGGING MOLLY

OCTOBER 26 EDMONTON EVENT CENTILE

DOORS AT 7.00 PAN ALL AGES WELCOME

MAD & CADDIES

SATURDAY HOVEMBER 7 STABLETE ADOM

University of the control

PREVUE // SOCIAL CODE

Honesty code

Local band stops chasing the trends on its latest



WHY SO SERIOUS? >> Social Code goes it alone // Supplied

BRYAN CIPTLES

uiré for locals Social Code. Beginning as Fifth Season, the band changed its name before being signed to Interscope and creating a much-hyped debut album in 2003 called A Year at the Movies. After leaving Interscope, Social Code found a home at Universal Music

Movies. After leaving Interscope, Social Code found a home at Universal Music Canada for the release of its sophomore album, 2007's Social-Code. Despite garnering good press and a number of awards for the album, the band and Universal split and Social Code found itself without a label when it began writing what would ultimately become

According to singer Travis Nesbitt, however, not having a label was no reason to panic. For him and his band-mates, going it alone was an opportunity to take the reins of the group's future and make sure that everyone the group worked with believed in Social Code as much as its members did.

the group's latest album, Rock 'N' Roll.

We've been on and off labels for years.

It started in 2002 and it just seems they're good and bad-if you get the right label and you get the right group of people around you at the label then it's fantastic. That's what happened with us and Universal Canada—on the last record it was awesome and there were so many good people that we still know and are still friends with but ... they all got fired," he laughs before explaining that the band utilized grant money to hire a team that would help do the promotions that a label formerly would have taken care of. "You can take the money from the Canadian government and hire people that used to work at labels or know that job. At the end of the day everybody likes the band and is fighting the good fight because they believe in it and I don't think you can say

Not only has the band's label situation changed this time around, but Nesbitt says the band's sound has too. Backing away from some of the softer elements that the band has explored over the years, and bumping up the rock ele-

ments, the band has come up with what Nesbitt says is its most honest record.

"At the very beginning we kind of asked ourselves, 'Well, what kind of a record do we want to make this time around?' We've sat down and said, 'This is the kind of music that we like and this is who we are and we all said we want to make a rock 'n' roll album," he explains. "I'll be honest, we were chasing the trends on the previous records and I think this is the first record where we actually found who we are. I didn't give a shit what was on the radio-I be inspired by anything. So we just said, Fuck it, let's just write something that we want to write, something we like." It was really the most honest recording and writing in the band and it feels pretty damn good." V

FRI, SEP 25 (S:30 PM)

BECOM WIDE

WITH BIT MINE OF RES THEORY AT 1004

AND MORE

PREVUE // THE SOULICITORS

Feeling irie

Soulicitors keep it laid back



PRESSURE DROP >> The Soulicitors discovered reggae through punk bands like the Clash // Supplied

BETTER WATER

I Baron Barris and

For Sonic Band of the Month the Soulicitors, music ought to be kept simple. There's no real need for diminished-fourth chords when the goal is getting people to dance. In fact, there's no real need for more than three or four chords at all.

"Our main priority is to have a good time, to get people out and get people dancing and to spread the word," explains guitarist and vocalist Kelly Callin. "Our songs are pretty simple—we go more for melody and hooks and stuff like that as opposed to any deeper side of it. We're a reggae band, y'know, so we want melody and we wanna stick in your head."

The prairies aren't exactly a breeding ground for reggae music, but Callin explains that he and his bandmates discovered the laid-back rhythms through ska bands and especially the Clash.

"I grew up a punk rock kid and my first real introduction to reggae was a band like the Clash—bunch of white guys that had some Jamaican influence from Brixton or whatever," he laughs. "That was a gateway for me and I know a lot of the guys in the band were involved in skate-punk culture so you get some of the ska and the reggae from that as well."

The group's laid-back attitude even extended into the recording of its new CD, entitled What You Need. Recorded live off the floor at Sound Extractor studios with Stew Kirkwood, the band wasn't too worried about making mistakes, just finding the groove.

"I think so—we play very simple musics, so unless there's a glaring mistake we'll try and keep what we've got. To us, we're not a technical band and although we played to a click we're not 100-percent-perfect time over the whole album," Callin says. "We're more about having a good time and if reles good we'll keep it." V

SAT, SEP 25 (10 PM









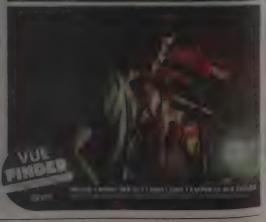




CORB LUND

Corb Lund was back in town recently for the release of his latest record, Losin' Lately Gambler. He played an invite-only show at the Empress on Monday night—check out Gravy's review and slide show at vueweekly.com—and then he dropped by the Vue Weekly studio on Tuesday for an interview and acoustic performance, which are online as well.

VUEFINDER



orforms Rachmaninoff's Plant Concerte No. 2



September 30, 2009 Winspear Centre with the Edmonton Symphony Orchestro sulu rectal of provio improvimiens

When improvising," Gabriela says, "I connect with my audience in a completely unique way and they connect with me." Gabriela recently performed with Yo-Yo Ma and Itzhak Perlman at the inauguration

Nickoli, of Fee anterestymp any come. TRD (20-1414

Moctis III - Tritagonist

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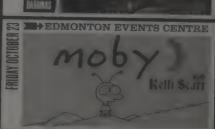


















DINOSAUR JR | MONTH OKRAJOU | MANY OF VIC CHESNUTT | MONTH THE HIDDEN CAMERAS / CENTLEMAN RI

Wide open spaces

The kids are breaking down the walls and heading outside



NO LIMITS >> Creative artists will always find a place to perform #Edin Museo

I find the concept of adaptation fascinating. Regardless of what your average octogenarian sleeping in Genesis 7:23 bedspreadwill tell you, evolution is real and justifies so much of what goes on around us. When changes occur in the animal kingdom to ensure survival of the fittest, it's amazing, but when such events are relocated

but when such events are retocate to the realm of humanity, it's almost relieving to think such meaningful explanations exist. More than anywhere else in Canada, Edmontonian youth culture is forced to adapt to its surroundings and make something out of it.

Unlike most similarly-sized North American cities, Edmonton has a limited amount of viable music venues, especially in terms of smaller, low-rent spaces. Mind you, there are a few options in this regard (the ARTery, the Hydeaway, New City Likwid Lounge) but these spots are soaked in malaise from the endless parade of shows being choked into these three zones. Other bars are not commonly an option as local bands have been pushed out of mid-level venues by pre-ordained management of varieties.

Reminiscent of how skateboarders see the world as endlessly littered with places for them to grind and jump off of, it seems like Edmonton kids view our city as one big performance space. Taking a Cue from commissioned events such as Brooklyn's Mccarren Pool shows this hunt for the wildeness can be seen as a response to the limited options in town or a growing distaste for the bar scene.

But altogether, it's exciting, in our city's 1995 municipal election, 56.33 percent of our city's population voted to close Keillor Road. The road, a link between the west end and downtown, required consistent maintenance and was dentified as having slope instability in 1994. Upon closing, it was initially changed into a pedestriarybicycle path until a slide occurred that required a new concrete pillar to keep it standing. In 2001, cracks devide on a constant of the constan

and without city attention

It's become a crumbled, gnarled cliff that descends into an unending oblivion. The rockstide is visible from space. People have been calling it the End of the World. Erstwhile bands were doubtlessly attracted to it for album-cover purposes,

but when I first went there five years ago to engage in some street drinks and pre-facebook photo ops with my pride, I never remotely imagined it would be a place where anything practical would ever happen again. Max Uhlich, now spending some time in Berlin, thought differently.

Two events involving various members of the local music community (including Sans AIDS, Makeout Videotape, Swwords and others) have been held there this summer, making for legendary sunsets and so many solos. The videos have an epic quality to them and convey an element of danger not entirely unlike the constant "I'm drunk in a death trap" pulse that made khz parties so appealing. The shows have the ring of legend.

Also helmed by Uhlich was a project hijacking an LRT underpass built in conjunction with the McKernar/Belgravia station. Using the mysterious outlets and natural acoustics of the hallway, the experimental Zebra Pulse, among others, took advantage of this self-made opportunity. This also took place without any damage to the space or outside disturbance to the local community.

Located in the river valley at 104 Street and Saskatchewan Drive, Queen Elizabeth Pool was closed in 2004 after a massive leak occurred. There was a redevelopment of the site considered by the city, but now this construction will be occurring on the Kinsmen Centre grounds with a projected opening date of Summer 2011, leaving the old pool space useless. This past weekend, Matthew Isrealson arranged a music and arts event at the abandoned pool.

Influenced by the massively-popular music shows held at Brooklyn's recently re-opened Mccarren Pool, he, Jon Schmidt and other local art types want to revitalize the space with a self-deprecating, city-sanctioned music festival called North by Northworst. This past weekend was a test run. Israelson jokingly told attendees to consider it a part of Alberta Arts Day if anybody in blue asked. While that may have been merely a cover, the sentiment is totally accurate. This event represents public art and use of a totally defunct space for something practical and contributory to the Edmonton arts community.

So why are the kids playing outside? There are some caveats to their concept. Because of their unsanctioned guerrilla nature, they cannot maintain the professional edge that precludes the use of a real sound system and do not have the lengthy setup time provided by legal indoor spaces. In some ways, it could be perceived that the music portion of these shows is rendered secondary to the danger and the experience. I'd liken the interest in outdoor shows might be related to years weaned on Edmonton's Folk Fest, mixed with disillusion with the programming of that annual tarp sit.

You might be aware of the OJ events that Connected has presented in the City Centre Mall Parkade, but the quality of performers (Stave Aoki, Will.IAm) and extreme commercialization neuter any potential for genuine fun. I recently attended an event in Montréal that functioned as an outdoor screening of Blow-Up, a bicycle-repair seminar and later pn, a full-on italio disco dance party. It had a liquor license, was undisturbed by police presence and was completely sanctioned by the city without prominent corporate involvement. And nobody got hurt.

The important statement about these shows is that we as a city can't merely accept what is presented to us. Though these spectacles are technically illegal, they make use of public space that has been stagnant and forgotten for years. They are public art and should be fostered by the city. And most importantly, they are a reason to be outside. And you never know how long you can afford that isoury in our climate. W





TICKETS AT TICKETMASTER - ALL PROCEEDS TO STARS AMBULANCE

An Evening with
RYAN BUELL and CHIP COFFEY
from A&E's PARANORMAL STATE
HURSL A DE DEER
MYER HOROWITZ THEATRE
TORKETMASTER WINN TORKETMASTER CA. 780 451 8000

PREVUE // STRATOVARIUS

Polaris prize

Finnish power-metal band returns with its 12th album



its former leader, Timmo Tolkki #Supplied

PRODUCTED OTHER

After 12 albums and 24 years, Stratovarius might just be the longest-standing among its powermetal kin, at least out of bands that

hail from Finland but operate on a world-wide scale.

That said, the band's lineup has been in semi-constant flux during that time, and last year marked the departure of the remaining founding member, guitarist Timo Tolkki, following a few tumultuous years that kept the band relatively inactive on the music scene. When he left, Tolkki signed away royalties to the entire Stratovarius back catalogue to its remaining members. He'd written most offi, too, so carrying on under the same name wasn't an easy thing for the band to do—or for some of its fans to accept.

"I have to admit, there are some rare people you find who sort of [believel, This is cheesy, they don't deserve to have the name or whatever," sighs Jörg Michael, who's been drumming with the band since 1996. "But we [don't] get carried away with these people too much, and I'd say 98 percent [of the base meaning adea, saide ad us.

After replacing Tolkki with Finnish producer Matias Kupianien, the band's songwriting methods took on a far more democratic, give-and-take process.

"When there is a song written by Tollki, it was almost like the whole some good and almost done when he presented it to the band," he explains. "It was hard work to achieve a level where we felt that they could make the tradition of Stateograms further It was not easy.

from start to finish, the album took almost a year.

"He was like the main man, the creator, for like 20 years," he continues, "and all of a sudden he's not there

This is a new phase of Stratovarius now, and we're happy we can carry this name a little bit further.

But we wrote very hard, and we found out most of the other guys had a lot of [songwriting] talent.

So Polaris, released this past May marks the group's first post-Tolkki release. With a few exceptions, the abum's reception has been warm, and has the band once again on the road proudly carrying the Stratovarius name from continent to continent Too that in the state of the sta

"Not having [Tolkki] on the side was sad at the beginning, but on the other side, we had a very talented replace ment, and after a while you don't think about it anymore. This is a new phase of Stratovarius now, and we're happy we can carry this name a little bit further

"When you go through two years of all this chaos, of all this hacking lies and everything, you start to concentrate on your music, and that feels really really cool less and of assuration your lawyer about some rights, all of a sudden, you're doing some music That feels good." W

WED SEP 30 (7 PA

RATOVANIUS

STARLITE ROOM \$2750

DEVUE // WILFRED N & THE GROWN MEN

Growin' up

Two friends celebrate 25 years as Grown Men



THE LATEST GROWN MEN >> Clockwise from bottom left. Jamie Philip, Clint Frazier, Wilfred Kozub, Nik Kozub

EUEN MUNRO

To a to the continue of the continue of

The landscape that musicians find themselves standing on can be a slipterm and treacherous one. There's an old
liche that likens a band to a marriage, and
vat analogy really isn't all that far off. If
rou're going to make beautiful music with
momeone, then you had better be able to
get along with them during both the ups
and downs. And, just like with marriage,
the people involved quite often find it
easier to simply toss the towel in and walk
may then to keep going—but not Wilfred
Kozub and Jamie Philip, the two mainstays

Mother N is the Crosson Read.

Kozub and Philip have been making mulic together over the course of a recording
tareer that now spans seven albums and
5 years, with their friendship reaching
back a few more years to the late '705 when
fomily had just started the band.

Our original guitarist moved to Monbreal or something like that and we had been rehearsing at a friend's house," Kozub recalls, explaining that he had just graduated from the music program at Grant MacEwan at the time. "Jamie lived in that house and he was a guitarist, and he jumped in and we've been together

While the band's upcoming gig at the AKTery will find Kozub and Philip celtributing their past, they haven't given up on looking to the future either: the night will also function as the official release Party for Wilfred N & the Grown Men's Sop Go Romes.

It's been five years since the last album, but Kozub says that he hasn't been idle during that time, working on the latest record pretty much since the last one dropped.

Not working at it constantly," he laughs, but certainly working on the

songs that became the album over that period of time."

For Kozub, the creation of the album was been an ongoing process that found him recording as he went along, the recording often overlapping with the actual writing of material

"I write a lot on Pro Tools," he explains.
"I usually set up situations where a song might start simply enough around a key-board thing or a drum thing or something, but then once there's a basic form often I'm writing lyrics and singing first inspirations right into the tape recorder and then I try to figure out what I did and interpret ir and clean it up as I go."

Given that Kozub's method of musical discovery can be a time-consuming approach—for every vein of gold that he discovers, there could be several more that fizzle out—it's not all that surprising to learn that he doesn't write a ton of songs along the way, preferring to focus on the ones that work and discard those that don't.

"You know, the songs that are on the album are the songs that I was doing. I know one for sure that I didn't put on, that I didn't finish off, mainly because the lyrics were too feeling sorry for myself and I didn't want to come off that way. It's actually a beautiful song, but it's too much off a bum trip for even me.

"I know there are a lot of people that write a couple of songs every day and they'll write 40 songs to get 10, but 1 don't do that," he continues. "I make decisions pretty early about what's not happening and [if a song's not then] it's gone early on."

One thing about working on songs over an unrestricted period of time is that it can be difficult to see an end in sight. But there does come a time when a decision has to be made to drive a project through to its conclusion. Kozub admits that he wanted to get Stop Go Romeo out earlier, but there were too many loose ends to tie up first. When it came down to it, though, he managed to wrap it up with the help of his son, Nik, who was recording the drums and mixing and mastering the album, which all had to be done before Nik went out on tour with his own band, Shout Out Out Out Out. So it really all came down to Kozub wanting his son to be involved and his wellingmest or make that hanne.

Think you kind of gotta make some decisions. You can't just keep on going forever because it'll never come out and you're just second guessing yourself, and I definitely don't do that," Kozub says. "I learned really early on that that's what Jamie and I are really good at when we're recording. When I'm recording Jamie play guitar stuff or electronic stuff or whatever, we try to go for first takes where the energy is there. I try to capture the magic of the interpretation in the prometre.

I mean, there are always things on my albums that are flaws—I could pick them out, you might not have noticed them, but there's always something—and there's always something—and there's always something that you wish you had done," he adds. But in the end the happiest thing for me is to capture the spark of the original thing you were going for and not losing it. I've worked with some engineers in the past as a vocalist that have just sucked the life out of you, get you to do things over and over and over and over and over again when it was good 10 takes ago. It was great to takes ago but they thought they could get something better and then it was good to takes ago and the in the same states ago.

SAT SEP 26 (8 PM)

WILFRED HIS THE GROWN MICH
WITH HEAT FAXE THANACHEDS

ARTERY STS



Two Hours Traffic with: Spiral Beach & The Danks 10549 82 Ave - 9:00 PM - \$15

listen-watch-play hmV





GIGS THIS WEEK

SUN, SEP 27 (8 pm)



PENAL PAHYASY

With the Polaris Prize having recently been awarded, what better time
than now to be able to check out the
prize's first ever winner, Final Fantasy?
Known to family and friends as Owen
Pallett, Final Fantasy's 2006 album
He Poos Clouds beat out the likes of
Metric, Wolf Parade and this city's
own Cadence Weapon to take home
the highly-coveted prize. His looping violin melodies and ethereal voice
can be heard at McDougall United
Church, perhaps the most appropriate
venue he's olaved to date in this city.

FRI, SEP 25 (9 pm) ESSENCE MC

WITH YOUNG CHUBBS, ROME ANGEL, BROTH-ERS GRIM, KONFLICT, K-BLITZ, SONIK, NINE LIVEZ, KRYPLE

ZOLCA'S LOUNGE (16708 CASTLEDOWNS ROAD),

A CD release party for Essence MC's new disc, I Lost My Pen...?, this show will have plenty to choose from for hip-hop afficionados looking to get down. With so many artists on the same bill, collaborations will hopefully be the order of the day, and with every paid entry, you get a copy of the locally produced disc.

THU, OCT 1 (8 pm)

WITH PEOPLE'S POETS, POLITIC LIVE, DJ DICE THE ARTERY, \$10

Formed in 1999, DAM—it stands for Da Arabian MCs—were the first, and remain the leading, Palestinian rap group. Born out of the stums of the town of Lod—located 20 km from Jerusalem—DAM raps about the oppression felt by the Palestinian people, as well as their struggle for equality. If you think North American rappers seem angry, you just wait until you hear from a group subjugated by walls, guns, tear gas and tanks.

THU, OCT 1 (7 pm)

WITH THE BLUE CANYON BOYS, BROTHER MULE

by an for small act we persumment of the small act in the Brain and may be good the small act in the small a

FRI, SEP 25 (9 pm) THE CORY WEEDS QUINTET

A CD release party for Vancouver phonist Cory Weeds' newest with his quintet entitled Everys Coming Up Weeds—who

ing plant growing as a saxophone on the cover—this night shou a good one for the enjoy that West Coas sound. Or if you're the of person who spends in

minutes prior to the show parking lot looking over your so passing "jazz cigarrettes," you like it too.

THU, OCT 1 (9 pm)



WITH THE GHOST IS DANCING BRIXX BAR & GRILL, S12

Do you know what I like about Scandinavia? Almost everything. The claims just like here, except all the laduclook like movie stars, or maybe that just how I imagine them. But low at my main men in Rubik up there they not classic hosers? And listende to the group's album, entitled Ood. Bandits might remind you of the sounds that spill out of Canadian lectives such as Arcade Fire of Brown Social Scene, even if it appears thereonly four members in the group. Pluit's cold as all get out in Scandinave and you know that this country of getting warmer anytime in the next couple months. Anyway, you immed be at this show, if only to support your Arctic brethren.

SUN, SEP 27 (4 pm) CISR FUNDRIVE RECORD SWAP THE HYDEAWAY, FREE

If you're like me—some might achoarder, but I would say a 'collectuyou're not going to be swapping nt in', you're gonna be buying. But OK soo weerwore a well-color and you are looking to swap and you a lot of records, you can ever on down and the exceedingly wous people of CJSR might even set! a table for you, for a small donato the FunDrive. And if you just so to hang out and talk about mussichat's cool too; DJs will be some tunes, the bar will be ope full Hydeaway menu will be availad (hotdogst) and everyone there have as unhealthy an obsession are vinyl as you do. W

PREVUE // LITTLE MISS HIGGINS

Into the Woods

Little Miss Higgins teams with the Deep Dark Woods for a tour



A ROOTS ARE SHOWING >> Little Miss Higgins hits town with the Roots and

MIKE BRIGHS

Touring collaborations like the Roots and Blues Road Show secretly allow musicians the opportunity to indulge in each other's company and talents, all to an audience's delight. As Jolene the man who performs as Indue Muse

Higgins—explains from her nome in Nokomis, SK, her ongoing friendship with Saskatoon's Deep Dark Woods required just such an indulgence. "We've been crossing paths with the

Deep Dark Woods for a number of vears now, and we'd always said we should do some shows together. At the end of January, they came down [to Nokomis] and played, and we decided to finally do it came up with a name

So far, as both Saskatoon and Regna's sold-out shows reveal, they've obviously come up with a formula that crowds appreciate both bands honour traditional blues, Higgins blending 30s country influences, while the Deep Woods pits for smaller than the Western Carbon and Technology of their teen's recently as their teen's recently as the Western Canadian Music Awards, at the Western Canadian Music Awards.

and the Deep Dark Woods receiving

the WCMA in the Best Roots Group Recording category for this year's Winter Hours; and both acts also boast a reputation for engaging live shows with their warm audience rapport and outstanding musicianship. Higgins is currently promoting her live album, Two Nights in March, before going back into the studio in December to record a new album—"to placate peoples' listening ears," she giggles modestly—for

The show here in E-town is being promoted by Edmonton's Good Blood Music Series, a volunteer-based promotional organization dedicated to hosting quality independent musicians from across the continent at local halls. Good Blood promises 'a barn dance, an old time social and very special live show ... that will transform the way people watch independent music in Edmonton." Opening the evening is Australia's David Ross Macdonald, in ternationally-touring songwriter, and also drummer for the acclaimed folkiazz group the Waifs. V

SAT, SEP 26 (8 PM)
LITTLE MISS HIGGINS & FOY TAYLOR
WITH THE GLEP DARK WONCS DAVID H
MACDONALC





NEW CITY UPCOMING-UPCOMING









THE CREEPSHOW, SCREECHING WEASEL

Internet saved the video star

Prince Edward Island-based group finds an audience on the Net

FUNES SYCHAUT

L'IISTOWARTONU FINGENCITTO

Chere's a bit of the Anne-of-Green-Gables thing going on here in Charlottetown," laughs the Danks' frontman Brohan Moore. "But I don't think it's been a disadvantage being based out here—we tour a lot and we've played North by Northeast, Pop Montréal and other showcases, so that helps. And this is our second national tour—the first one had a pretty good reception. We just go with the flow."

The band's upcoming national tour with fellow Charlottetown band Two Hours Traffic marks the second time the two groups have made the cross-country trip together. The reason is

simple: besides sharing apartments back home, the bands also have two members in common. With the touring vans less cramped, and no worries about weirdos with egos, Moore notes how easy it is for the bands to hit the road to getteen

Toth Alec (O'tanley, guitar) and Awdrew [MacDonald, bass] play with Two Hours Traffic, so it's pretty convenient to tour together. We're pretty lucky with the situation—we have a couple of nice vans between us so we head out in those and it's a lot of fun. Obviously we all know each other really well."

After the release of two EPs over the last three years, the band finally cobbled together enough material to record its full-length debut, Are You Afraid of the

Danks? earlier this year. Recorded in a studio hidden away in a Halifax minimall, the band was able to round up the experienced producing/engineering duo of Charles Austin, formerly of the Super Priendz, and Ian McGettigan, formerly of Thrush Hermit, both fixtures of the eastern Canadian music scene. "They were both really great dudes to work with," notes Moore. "It wasn't so much that' they would change the

They were both really great dudes to work with," notes Moore. "It wasn't so much that they would change the songs—they'd just have some really great ideas about things like tones and stuff like that. They've been around for a long time now, so they really knew their stuff. But I think someone had broken the heat in there, so it was so insanely hot the whole time we were recording, it was just borutal."



Having just shot a video for "Planet Beach," Moore acknowledges the flagging presence of music videos in today's musical markets, though still notes the

"Our friend Richie Mitchell wanted and tracked down some kind of grant and did all the leg work. All we had to do was show up, so that was pretty easy! laughs Moore. "But it's funny, Much Music is all just shifty reality show.

now for the most part, so it's a westime to make a video. People still value them online and stuff, so it's been have something out there—it's creway to trick people into listeness, your song."

SAT SEP 26 (7 PA

WITH TWO HOURS TRAFFIC SPIRAL BEAU





APOSTLE OF HUSTLE

ON TOUR WILLYOUGH 1 JULY OCTOBER 7 ATTHE EDMONTON 1 19TS CENTRE

apostleofh; Maldem





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Amy Millan Masters of the Burial
The Hidden Cameras Origin:Orphan
Gonzales Solo Piano: The Delume Edition







ur raft e

PREVUE // EDMONTON CHANTE

Festival season's not over yet

Chante brings a wide range of francophone artists to town



RAPHAEL FREYNET >> The local artist is one of the performers at the week-long Edmonton Chante festival #Supplies

who didn't know that French-Cana-dian communities exist beyond Quebec. Well, that assumption, much like the belief that Edmonton's festival the belief that Edmonton's festival season is over, is incorrect. The upcoming Edmonton Chante is a festival of francophone music, and will feature artists from Alberta, Manitoba, BC, Ontario, Quebec and France. Edmonton's Raphaël Freynet is both a performer and a festival spokesperson. Originally from Manitoba, he laughingly tells me that he has often encountered the same as-

has often encountered the same as sumption about French-Canadian communities. But this also tells him

that French people out here need to showcase their culture more to non-

"It's important that we get out there It's important that we get out there, and play out and that we make outlute known. Not enough people know that it exists," he says. Indeed, Freynet mentions that anglo phone Edmontonians are actually Edmonton Chante's intended audience.

"Edmonton Chante is a festival that aims to entice Edmontonians to dis cover this city's diverse francophone music scene. [The festival] hopes to get anglophone Edmontonians to ome out and to discover these artist

For Freynet, who describes his music as "irresistible funky folk rock." his own shows at Edmonton Chante will be learning experiences, too. Here, he will perform solo, rather than with band, as he has done in the past.

"[A solo performance] helps me develop the chops. When you're alone onstage, you really have to deliver, and you gotta reach the audience, he says get a hold of them, and a solo show is a great way to learn how to do that

Freynet emphasizes that the artists at the festival will address audiences in both official languages, and he sings in both, too. Still, the majority of his lyrics are in French.

"It's important for me to sing in French because that's who I am. When you sing or do any kind of art, you're expressing who you are," Freynet ex-plains. "The French language is where my roots are at, so that's why it's important for me to express that." V





=campus*chaus=

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ALBUM REVIEWS

(Monkeywrench)



EDEN MUNRO

here's certainly something to be

said for confidence and reliability, tle band from Seattle decided to expose neverending series of official bootleg the band has played since the year 2000, it's become very apparent just how tight the group has become: while the setlists vary wildly at times, the band pulling out obscure tracks and Mike McCready's spinning guitar solos and, since 2002, in the often thrilling heading for the edge but never really

which sounded very much like a band way of excitment-due in part, per-

the band remains locked firmly into a groove, but here every song fits comfortably with the next, from the punked-up Chuck-Berry-on-speed opener "Gonna See My Friend" through the New Wave-tinted "Got Some" and

cut down the number of songs, turning Backspacer into a concise, 37-minute vision of a band that has finally admitted that it's OK to leave its comfort zone. That's not to say that the new record finds the band clashing amongst itself

has—Vedder has always been a strong point in the band, even when the songs have not quite delivered—but on Backspacer he sounds like a man who is happy offering up lines like "When something's dark / Lemme shed a little light on it / When something's cold / Lemme put a little fire on it / If something's old / I wan-

Peace Slow Children

DAVID BERRY

Vapours (Anti-) ****



Everything about to scream the op posite of its moni ker; from the spooky reverb of "I Forget," to the

Nick Thorburn has

dently suited him

just fine: Vapours is at times a pop pastiche, from sly, Destroyer-esque lyrical nods to the "Last Kiss"-style wails at the end of "Disarming the Car Bomb" to the occasional AutoTune that pops up throughout, most effectively on "Heartbeat." This being Thorburn, the refer

ences dance a line between parody and tribute, weaved into Islands' always

ics as at a friend. This still doesn't ap

proach the catchy brilliance of the de-

but, Return to the Sea, but Vapours does and nimble than on Arm's Way, and gives a sense of the direction one of

Canada's cleverer pop bands might be

plaintive wail of "I Never Sleep," to the doomsday march of "Slight Left," the Vancouver-based group Peace is obviously more about dis surprisingly intricate for the dirge

BRYAN BIRTLES

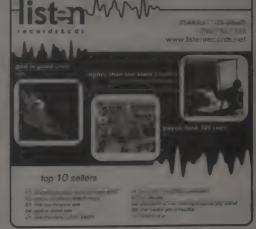
Jesse Dee & Jacquie B Greenhouse



has six tracks on 1 Dee. & Jacquie Sing logermer

"Prairie -Song" and "With Girls softer and sung-pretty diddys, and not out of place on the record. It sound like they are having a lot of fun with their music, singing about love and life

JUSTIN SHAW





ing, "There's a thin and hate?" Well, I between Pop and "pop." See

ae former is represented by the critically ptable, "smart" records that miracuously end up topping the charts and beoming iconic dancefloor records (see ey Ya!." "Where's Your Head At?" by ng, cheesy confections that sound like a ss between "Mambo No. 5" and gabher techno ("She's No Good" on this alnum). This record dips too far into the realm, replacing genuine songd a knowing thirst to deliver the Alnum-album they so covet. It's strange hat two dudes who mastered and comnercialized tech-house are more intersted in a hi-NRG '80s gay anthem redux an the jacking house they used to trade n, but alas, people move on. The record sclosed out by "Gimme Somethin' True," a track that coalesces retro New York nestizo funk with that Rob Thomas/ atchy. This is the paradox that dooms he entire album: it's Pop and "pop," playg musical chairs for eternity.

wo Hours Traffic

AND DEMBERYOM



The first five songs here have a great friendly pop in all the right ways. The

ines, shakers, jingle bells and a French DEPLIN SHIME

vnyrd Skynyrd



3 a classic case of a band that's lost ght of the ball. Not that there's much I the original band left these days, and hat's probably a good thing considerag how bad this album stinks. At least

ne guitars are in tune.

ALBUM REVIEWS

Jerry Cantrell Degradation Trip

It sort of feels like the '90s are hitting again, at least on a musical scale: Pearl Jam is back with the group's first album in a

and its best in across the nation—albeit singing songs from Jovi-in the latinstalment: and Alice In Chains. another little WONDERLAND >> A Trip through dark corn bum of original

Munro

material in well over a decade

Alice in Chains was one band that was seemingly over and done with as far back as '95 when its last album dropped, and away in April 2002. But then the remaining members reconvened a few years ago, bringing new vocalist William DuVall into the mix, touring first and then finally re-

While pretty much every band from the Seattle music scene was saddled with the term grunge, the label has never struck me as being a particularly apt descriptor for most of them: of the big bands, Pearl Jam was always more rock 'n' roll than anything else, and Nir-But for Alice in Chains the term seems sludge flowing slowly down the gutter, crawling and clawing its way through each album, illuminated only by occa-

absolutely sounds like Alice in Chains. It's true that there are many, many groups that are mere shells of their pasts, with

ne or two original members and a resemblance to the past but doesn't capture the soul. Alice in Chains is different, though. For starters, DuVall is hardly a Staley imitator, being the owner of a voice that is both powerful and

> reason for Alice in Chain's ability new singer and because guitarist/vocalist Jerry Cantrell is the heart of the band. It's Cantrell's writing and his co-vocals, not to mention that grungy guitar, that give keeps it vital

Rewind back to 2002 and it's clear just how important Cantrell is to Alice in Chains. That was the year that he released his second solo album, an epic, dense and convoluted double album titled Degradation Trip. Cantrell produced the record on his own before landing a deal with Roadrunner Records, who originally refused double set would put off buyers. They were likely correct in that assumption, given that Degradation Trip is an intense experience to take as a whole—the music is very much like Alice in Chains', taking listeners on a journey through places that are far from comfortable (and intensified

But the initial stripped-down 14-song version of the album feels incompletethe songs that are there are good, but Roadrunner released the full two volume album at the end of the year, and the work is better for it. Degradation Trip takes its time in the sludge, making in Chains ahead into a future V

So Far Gone

The Twilight Sad Forget the Night Ahead

Doesn't matter what they sing

Magneta Lane Gambling With God

Now under ti'l Weezy's wing

TV wunderkind

Regina Spektor

Back in Soviet Russia

The Skylife Roots & Wings

Tinted Windows







ARIES (Mar 21 - Apr 19)

Jonathan Lee Riches is renowned for filing Some of his targets are actual living people, like Martha Stewart, George W. Bush and Steve Jobs. But he has also Nostradamus, Che Guevara, the Eiffel Tower, the ex-planet Pluto, the Holy Grail, the App

This would be a good time for you to draw that you should become a litigious fanatic. but rather that you should seek redress and vindication from those people, places, and things that have not had your highest of a humorous message, a compassionate prank or an odd gift Remember, too, that old saying success is the best revenge.

TAURUS (Apr 20 - May 20)

nyurl.com/2yert5) or teach yourself how to operate a forklift (tinyurLcom/lgoyk5) Your abiuty to master practical new skills is at a peak, and your need to develop more selfreliance is more pressing than usual. Once you raise your confidence levels, you might even move on to more challenging tasks, like concocting your own home-made flu shot (tinyurLcom/kmchwx) or reconfiguring the way your brain works (tinyurLcom/ brhuap or tinyurLcom/ns5vhv).

GEMINI (May 21 - Jun 20)

Novelist James Patterson has signed a deal

between now and the end of 2012. (By comparison, it took me six years to write

my first book, nine years to write my second, and five years for my third.) According to my reading Geminis will have James Patterson-like levels of fecundity for at least the next four weeks. I suggest you employ that good mojo to create a masterpiece or two.

CANCER (Jun 21 - Jul 22)

As I gaze out the window of my home office, I see a vast wetland crossed by a creek that originates in the bay. At high tide, the creek is as wide as a river. At low tide, it's as narrow as a village street. Sometimes it flows north vigorously, while at other times it surges south with equal force. Now and then it's perfectly still Its hues are a constantly mutating at sundown and sunrise they're joined by tinges of pink, purple, and orange As a Cancerian, I find this intimate spectacle to be both comforting and invigorating. It's a reflection of my own ever-shifting and healthy. What I wish for you, my fellow Crab, is that in the coming week you that help you to be at peace with who

LEO (Jul 23 - Aug 22)

What exactly is a "wild goose chase," anyway? Does it refer to a frenetic and futile hunt for an elusive prey that's never caught? Or might it also mean the meanultimately win out will probably depend on two things: 1) how well you detect the false leads you get, and 2) how determined you are to be amused rather than

VIRGO (Aug 23 - Sep 22) Your time Is up, Virgo. No further stalling will be allowed. We need your answer now: perfectionism. Be brave enough to declare There are no solved problems There are

LIBRA (Sep 23 - Oct 22)

tues of the blank slate to be open to endless possibilities but committed to Are you smart enough to need no motto

SCORPIO (Oct 23 - Nov 21)

discussed. For example, it's ludicrous for the never bought before, my description vingers to fear that a governm capitalist system with the stain of social biggest socialist enterprise in the world: acknowledged fact is this: the single smart globe in ways that are unprecedented in the history of civilization. I bring this to your attention Scorpio, to illustrate the way that a off course and rendered unproductive when sure nothing like that happens in your per

SAGITTARIUS (Nov 22 - Dec 21) In the coming weeks, your medicinal ef

people by shaking their certainties or you may scare people as you motivate them to shed their lazy approaches. You could be tive fixer of broken things. My only advice for you is to work hard to stay humble. The dermine the beauty of your impact.

CAPRICORN (Dec 22 - Jan 19)

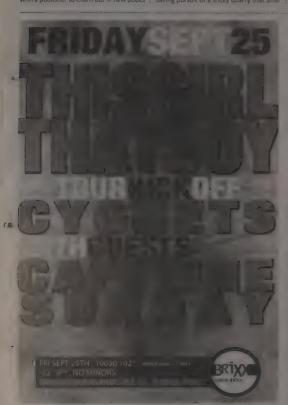
I'm shopping for an herbal supplement

packaging. For example, I might opt bold black lettering over the brand on the washed-out blue-green colour school and delicate purple font. I hope you vi fall victim to any version of my folly. ricorn. It's especially important that make your decisions based on a pler analysis of the inner contents, not a

AQUARIUS (Jan 20 - Feb 18) Study the following facts to derive oracid clues about your upcoming destiny. 1) S. bacteria are inimical to human being others are friendly, like the creature inhabit your intestine and help you to the food you eat 2) There are snakes wrvenom is poisonous in large doses but he ing in small amounts 3) The term "ger is derived from the ancient Greek ter mon," which referred not to an evil supnatural being but to a benevolent guar , spint that conferred blessings on a person

PISCES (Feb 19 - Mar 20)

On the website "Yahoo! Answers " it in ers pose questions that are answered by other readers who have expert se or to subject in a recent entry, a young woman maid that actually works?" Of the 50+ -plies, most are snarky and mean ridiculing the asker of the question, and not a single you to offer your own insight on the sur ject sometime soon. (Go to tinyurl con-







EVENTS WEEKLY

CLUBS + LECTURES

SEFORDABLE GREEN BUILDING WITH SCOLOGICAL HOMES - Whitemad Crossing in 116 St. Whitemad Dr. - Find out how

an build an ecological LEED home at an modable price - Wed, Sep 30, 7pm - hagen@

ANTIQUE AND COLLECTIBLES-Doll Club of Forward Average Country and Average Country (1940)

- Privary Ave - 780,485,1025 - Dolls, teddy
- 15, 1055, accessories, clothing, patterns, and

ARMCHAIR TRAVEL-INDIA - St Albert Public racy -vapl.ab ca . Thu, Oct 1, 7-8;30pm . Pre-

AWA 12-STEP SUPPORT GROUP . Braeside -buenan Church basement, N. door, 6
- rrand Or, Bishop St. Sir Winston Churchill
- St. Albert - For adult children of alcoholic
- bysignetional families - Meet Mondays

BUDDHIST PRACTICE - 10502-70 Ave, kar-matashiling.ca - Karma Tashi Ling: Tranquility Meditation and Chenrezig Practice with Ani - 02ang every Wed, 7pm - DVD's and discus-sion: Fri, 7pm - Free, beginners welcome

CANADIAN MENTAL HEALTH ASSOCIATION Suite 800, 10045-111 St • 780-414-6311 •
 Family support drop-in group for individuals who are supporting an adult family member who is living with a mental illness • Every

CANADIAN WOMEN IN COMMUNICATION nte for Spintual Living • 7621-101 Ave.

"ree showing of Spintual Liberation
ing Michael Bernard Beckwith • Pri, Sep 25

CHESS CLUB - 780-474-2318 - Learn to play opportunities for all ages including sees school programs and tournaments or agencies of the same of t

CRITICAL MASS RIDE - City Hall, South Plaza

EDMONTON AND DISTRICT HISTORICAL

EDMONTON BICYCLE COMMUTERS

OCIETY - 2004/ 80 Ave back alley entrance -

EDMONTON DESIGN COMMITTEE - AGA

ENMONTON ESPERANTO SOCIETY . 10025

AN REFUGEES CD LAUNCH - Fine Arts

JUR J DIGITAL ARTS COLLEGE . 20

OME: ENERGISING SPIRITUAL COMMUNITY
OR PASSIONATE LIVING - Gameau/Ashbourne

HUMAN TRAFFICKING IN ALBERTA? . mist Club presents a live video 780.439.7333/780 063.2156 • Sep 26, 8pm

IOINT VENTURE "BOOTCAMP" . Grant MacEwan City Centre Campus, Robbins Health Centre, Bow Rm, and Fl, 10910-104 Ave • Lead by Robin J. Elliott, author of Life is a

M.A.D.E. IN EDMONTON - Robbins Health Learning Centre, MacEwan City Centre Campus, 10910-104 Ave, Rm 9-103 (main fi) • 780.668.3482 • madeinedmoton.org • Not Wed, Sep 30, 7pm, 6:45pm (door) • \$5 (M.A.D.E member)/\$10 (non-member) at the door

MAKING THE CONNECTION-HELP SAVE OUR CLOSEST ANIMAL RELATIVES

MINI MEDICAL SCHOOL - Bernard Snell Hall, U of A Hospital, 8440-112 St - Six evenings of A • Until Oct 27, 7-9pm • Register at cpl. ualberta.ca/Home/Events/mini.cfm

NASA COMES TO EDMONTON - Margaret Zeidler Hall, TELUS World of Science Peter Smith, and Paul Abell - Sep 26, 1-4pm • Tickets: Melanie Faulknor E: melanief@

NEEDS OF CANADIAN SENIOR ARTISTS Catalyst Theatre • SeniorArtists.ca • Town hall

NEXTGEN, PECHA KUCHA NIGHT 5: OLD SCHOOL • Myer Horowitz Theatre, 8900-114
St. U of A • Presentations focusing on looking design, urban planning, art, and sustainability

NGO FAIR . Grant MacEwan, City Centre, 10700-104 Ave, Rm 7-218, Governor Boardroom, 780.462.1100 • Hosted by the United Nations Association in Canada, Edmonton Branch . Thu, Sep 24, 7-9pm

THE QUANTUM ACTIVIST - Unity Church of Edmonton, Westmount Presbyterian Church 13820-109A Ave • 780.913.6466 • Showing of a film challenges us to rethink our ideas sistence and reality . Fri, Sep 25, 7pm; Sun,

SENIORS UNITED NOW SOCIETY-St Albert St Albert Legion, 6 Tache St, St Albert, 780.460.7736 • General meeting and lecture Who Are We and What Are We Doing with guest speaker Gordon Voth . Mon, Sep 28, 1:3pm

SOUTH EDMONTON VEGETARIAN AND GARDENING CLUB - Pleasantview Community Hall, 10860-57 Ave - 780.463.1626 - Potluck, utensils; featuring Medicinal Mushrooms of the

SUGARSWING DANCE CLUB . Orange Hall, 10336-84 Ave • 780.604-7572 • sugarswing. com • Swing Dance at Sugar Foot Stomp: no experience needed, beginner lesson followed

SUMMIT SPORTS COLLECTIBLES SHOW

THE SWEET SCENES OF AUTUMN •Stanley A. Milner Library, Edmonton Rm • 780-479-1729 • Members reading from Jane Austen • Sat, Sep 26, 2-4pm • Free

SYMPHONY 101 • St Albert Public Labrary • sapl ab ca • Hosted by D.T. Baker • Sun, Oct 4. 1:30-2:30pm - Pre-register at 180 459 1682

THEM AND US: NATIONALISM'S
DANGEROUS ATTRACTION - Myer Hore Theatre, Students' Union Bldg, 115 St, 89 St, U of A . Hurtig Lecture on the Puture of Canada with Neil Macdonald • Sat, Oct 3, 2:30-3:30pm • S10 at U of A's Department of Political Science 780-492-3555 door

TOP 10 MYTHS OF HEALTHY EATING AND ACTIVE LIVING - St Albert Public Library - sapl ab.ca - Tue, Sep 29, 7-8.30pm - Pre-register at

THE WAY WE LIVE: EDMONTON'S PEOPLE PLAN - Grant MacEwan Downtown, Rm 6-106 about the services that contribute to the health, safety and well-being of Edmontonians • Sat,

WOMEN IN BLACK - In Front of the Old Strathcona Farmers' Market - Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

COMEDY

CENTURY CASINO • 13103 Fort Rd • 780.481.9857 • Shows start at 8pm Thu-Sat and

COMEDY FACTORY - Gateway Entertainment Centre, 34 Ave, Calgary Trail - Thu, 8:30pm; Sat, 8pm and 10pm - Olivia Allen Arlington; Sep Comedy Factory's manth Birthday; Every Thu in Sep «
Gabriel Rutledge; Oct 1-3

COMIC STRIP . Bourbon St, WEM . 780.483.5999 • Wed-Fri, Sun 8pm; Fri-Sat 10:30pm • Jamie Raler; Sep 24, 27, 8pm; Sep 25-26, 8pm, 10:30pm • Hit or Miss Monday's; Sep 28, 8pm - Daniel Kinno; Sep 30, 8pm

DRUID - 11606 Jasper Ave - 780.710.2119 Comedy Night: Hosted by Lars Callieou - Every

HYDEAWAY-All Ages Art Space 10209-100 Ave • Comedy Variety Show with Matt Alaed-dine, the Drag-Ons, Flight of the Kingchords and more • Tue, Sep 29, 8:30pm door), 9pm

LAUGH SHOP-Whyte - 2nd Fl, 10368-82 Ave • 780.476.1010 • thelaughshop.ca • Tim Koslo;

YARDBIRD SUITE - 11 Tommy Banks Way CBC, The Irrelevant Show - Sun, Sep 27, 7:30pm - \$15 at TIX on the Square

OUEER

AFFIRM SUNNYBROOK-Red Deer - Sunny brook United Church, Red Deer • 403:347.6073 • Affirm welcome LGBTQ people and their

BISEXUAL WOMEN'S COFFEE GROUP · A social group for bi-curious and bisexual women every and Tue of the month, 8pm • groups.

BOOTS BAR AND LOUNGE 10242-106 St -780.423.5014 • bootsbar.ca • and Thu: Illusions Social Club • 3rd Wed: Edmonton O Society and Sat DJ SeXXXy Sean 10-3 - Long Weekend Sundays feature the Stardust Lounge with

BUDDYS NITE CLUB . 11725B Jasper Ave .

EDMONTON PRIME TIMERS (EPT) - Unitar group of older gay men who have common interests meet the and Sun, 230pm, for a social period, short meeting and guest speaker, discussion panel or potluck supper. Special

GLET SPORTS AND RECREATION - teamedmonton.ca - Women's Drop-In Recreational Badminton: Oliver School Gym, 10227-118 Courty Month of System Grante Cutling
List, A. 40-5742 - Running Sun, Tae Thu,
running Greamedmonton ca - Swimming 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: Amiskiwaciy Academy, 101
Airport Rd, 8-10pm; recvolleyball@teamedmonton.ca; volleyball@teamedmonton.ca
YOGA (Hatha): Free Yoga every Sun, 2-3:30pm;

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS • 780.387.3343 • meet monthly • For info go to groups, yahoo.com/group/edmonton_illusions/

INSIDE/OUT • U of A Campus • Campus-based institution for lesbian, gay, busenual, trans-organization for lesbian, gay, busenual, trans-identified and queer (LGBTQ) foculty, graduate student, academic, straight allies and support staff and Thu each month (fall)winter terms? Speakers

LIVING POSITIVE - 404, 10408-124 St - edmhivingpositive.ca * 1.877.975.9448/780.488.5768 *
Providing confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St Jean, Rm 3-18, 780,490,7332 • Program for HIV-AID'S prevention, treatment and harm reduction 3rd and 4th Sat, 9am-5pm each month • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB . geoci ties.com/makingwaves_edm · Recreational/

MCDOUGALL UNITED CHURCH . Holding monthly coffee shop group for gay, lesbian, bisexual, trans-identified, and straight friends 4th Sun in Sep and Oct, 12:30pm at the Star-

PLAY NIGHTCLUB • 10220-103 St • playnight-club.ca • Open Thu, Fri, Sat with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON - 9540-111 Ave - 780-488.3a34 - pridecentreofedmonton. org - Open Tue-Fri 1-10pm, Sati 2-6:30pm -LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm - CA: Thu (7pm) - Suit Up and Show Up: AA big book study group every Sat, noon - Youth Understanding Youth: Up to 25 years, support and social group every Sat, 7-9pm; yuy@shaw ca · Womonspace: Board meeting 1st Sun every month, 10:30am-12:30pm - Trans Education/ Support Group: Meet the 1st and 3rd Sun 2-4pm, every month; albertatrans.org • Men Talking with Pride: Sun 7pm; facilitator: Rob Wells robwellsy80@hotmail.com • HIV Support Group: and Mon every month, 7pm • Trans-gender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting and Tue every month, 7:30pm • Transgender, Transsexual, Intersex and Questioning. Education, advocacy and support for men, women and youth . Free short-term, solution-focused drop-in counsel Wed, 7-10pm • YouthSpace: drop-in for

PRISM BAR - 10524-101 St - 780.990.0038 Wed: Free Pool; Karaoke, 9pm-midnight • Thu:

ROBERTSON-WESLEY UNITED CHURCH . 10209-123 St • 780.482.1587 • Soul OUTing: an

ST PAUL'S UNITED CHURCH . 11526-76 Ave . 780.436.1555 • People of all sexual orientations

WOMONSPACE - 780-482-1794 - Womonspace ca, womonspace@gmail.com · A Non-profit lesbian social organization for Edmonton and surrounding area. Monthly activities, newslet-ter, reduced rates included with membership.

WOODYS - 11723 Jasper Ave - 780.488.6557 Karaoke with Nathan; Mon 8pm • Martini Mondays; 3pm • You Don't Know Game Show

YOUTH UNDERSTANDING YOUTH - yuyedm ca · Meets every Sat, 7-9pm · Contact Scott for info email: info@yuyedm.ca, T: 780.248.1971

SPECIAL EVENTS

BIG MILLER-UNVEILING OF SCULPTURE BRIDGES OF HOPE-Leduc . MacLab Centre,

4308-50 St · bridgesofhope.ca · International Network of Development Agencies presents cultural music featuring West African music and dance from the ancient Manding Empire with Noumoufassa and members of Manding Jata - Thu, Sep 24, 7:30pm - Tickets at Leduc Recreation Centre 780,980,7120, TIX on the Square; proceeds to Bridges of Hope's pro-

CELEBRITY AUCTION • Fairmont Hotel Aacdonald - Edmonton Meals on Wheels fundraiser, high profile Edmontonians will be auctioned off • Sep 25, 7:30pm • \$50 (incl des-sert buffet and bid card) at 780.429.2020

COME TOGETHER-CISR FUNDRIVE EVENT Strathearn Complumentary Wellness Centre.
 201, 9504-87 St (upper level) - An all ages event featuring artworks by Aynsley Nisbet, acoustic performances by Project For Prophet and Quiet Evolution, and an open stage from 6-8pm • Sat, Sep 26, 6-11pm • No cover

AN EVENING OF SONDHEIM Catalyst Theatre, 8529 Gateway Blvd - Silent auction at 6pm followed an evening of Stephen Sondheim's songs, hosted by Colin MacLean. In support of the upcoming production of Sweeney Todd • Sat, Oct 3 • \$20 at TIX on the Square

FALL CORN ROAST - Alberta Avenue Farmers Market, 93 St, 118 Ave . \$2 (for roasted cob) . Funds for Kaleido Family Arts Festival

THE GREAT POTATO GIVE AWAY - Norbest Farms, Northeast Edmonton, Manning Fr way N; Rt on 195 Ave + 780.485.1089 + Sat, Sep 16, 9am-4pm • Free

HARVEST FESTIVAL - Grain Elevator Grounds, Spruce Grove • 780.060.4600 • Corn

KALEIDO FAMILY ARTS FESTIVAL - Alberta Avenue, 118 Ave. 92-94 St • artsontheave.org • Music, dance, theatre, film, literary and visual arts on Alberta Ave + Sep 25-27 + No-Tie Gala art show at the Nina Haggerty Gallery: Fri, Sep 25 • Bluegrass pancake breakfast/opening ceremony: Sat, Sep 26 - Musical: Captain Tractor, Souljah Fyah, Kita No Taiko, Low Flying Planes, Red Power Squad, Martin Kerr, Koko performances: Métis Mutt by and starring Sheldon Elter; Canack! Theatre on Wheels with Clinton Carew - Dance by Bird Soul Produc

THE PURE SPECULATION FESTIVAL - Shaw Conference Centre/Happy Harbor Comics -purespec.org/index.html • Science fiction, fantasy, gaming, actor Rick Green; actor, singer and author Edward Willett, and many others . Oct 2-4 . Pre-registration until Oct 2: \$15 (Weekend pass at Happy Harbor locations); Door: \$20 (weekend pass)/\$12 (Sat pass)/\$12 (Sun pass)/\$100

SALSADDICTION . Mayfield Inn and Confer ence Centre, 16615-109 Ave info@salsaddi tion.com • Cubamemucho Edmonton Latin Music and Dance Festival • Sep 25-27 • Fri night: Congress Opening Party with Bombal
DJ Melao and dance performances; Cuban
concert; \$40 • Sat night: Cubamemucho Gala Night: Stars of Cubamemucho; DJ Melao; \$50 Championships; DJ Melao; \$35 -Tickets: \$110 (3 Gala night package—all three nights, no workshops)/\$220 (full weekend pass—incl all dance workshops and Gala nights); kids 12 and under free (must pre-register); tickets at

TIMERAISER - TransAita Arts Barns - Using volunteer hours as currency rather than dollars, this is the only Edmonton event connecting people and causes with art • Szt. Oct xy
• Tickets attimeraiser.ca

LINIVERSITY OF ALBERTA'S ALUMNI WEEK END - U of A Campus - ualberta.ca/alumni/re-union - 780-492-7226 - Faculty gatherings, tours, concerts, lectures on topics such as food safety. Alzheimer's Disease, public health care and US/ Canada relations. The weekend's highlight is

A WORLD OF ROCKS, FOSSILS AND GEMS Displays, demonstrations by Lapidary artists Fri, Sep 25, 1-9pm; Sat, Sep 26, 9am-6pm - \$4 (adult)/\$3 (senior/student)/free (child under 12)

ZACHAROVANA NICH: AN ENCHANTED EVENING • St John's Cultural Centre, 10621-110 Ave • Silent auction and gala presented by the Alberta Council for the Ukrainian Arts. Lilia Krieger (Mercury Opera), Atomic Improv, Charlie Sakuma (Bandura), and Dniprovi Khvyli • Sat, Sep 26, 7-11pm • \$35/\$30 (member) at 780.488.8558

ueer art *Matters*

One of the coolest things about Edmonton to assist youth in creating works for the ton is the way our queer culture has so festival. I had a chance to sit in on the wholly embraced art. I know that every

is a true community, a vibrant dedicated to not just creating and sharing art, but to making sure the ways to view and create it are available to everyone. He had to have a sure that the that the Exposure Festival is

Gorzalka only entering its third year, as it seems already such an entrenched and invaluable cornerstone of Edmonton's

Exposure has once again this year included youth curators in their programming to give young queers a chance to see what goes on behind the scenes of putting on an art exhibit. This year it also held a print making workshop at SNAP (Society session, check out some of the incredible work and to chat with Jolanda Thomas,

VUE WEEKLY: What is your

JOLANDA THOMAS I was one of three people chosen to be a youth curator for a youth-submitted, print-based exhibition. Exposure organizes it

so that youth have a way to view the backside of art and how the processes happen, how getting a show together works, and at the same time we get youth in the community involved by submitting their art and possibly show-

VW: Why did you want to get involved? JT: For me it was really about seeing that

side of the sort of business of art and how and what you actually have to go interested in seeing if that's something I want to work towards in my own life.

VW: We were at a workshop today that offered youth a special opportunity to create art, can you describe that?

IT: It was a chance for people who don't

VW: What is the exhibit you're curating? IT: It's called Printed Motters: Creating & Curating Queer. The idea behind the show is to get youth submissions, so print art. Once we make submissions there's going to be an exhibit, half of which will show at SNAP and the other

VW: What kind of submissions are you

JT: We're looking for print-based art, so ing is one example; you could work with photography or something you design on the computer. Anything that you can

WWw. What have you seen so far that

JT: All of it has, actually, I kind of came

VW: Was there anything at today's work-shop that you really liked or surprised you? IT: Well, the uterus is a good one: it's a uterus that reads "eggs for breakfast."

of microbe la Tshirt and out tioned with Queer Nerd Pride]. I we seen enough silkscreen that noth really surprises me because I know possibilities are endless. You're al.

vw: What are you most excite. with this upcoming exhibition and

IT: To actually be at our opening and get to see people's reactions and get to the process come to fruition, I think t going to be a really cool moment

Printed Matters is looking for queer-toart from LGBTTQA youth under submissions must be dropped off a Art Gallery of Alberta (100, 10230) Ave). Deadline is October 1 at 7 pm. P include title, medium, contact information and description or artist statement N can be kept confidential on request

For more information on the evithat opens in late October, chec-*Printed Matters: Creating & Curatin

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Gallery at Milner: Call for Submussions; Deadline:
Oct sp. Inquiries/applications: Art Selection
Committee, Centre for Reading and the Arts,
Stanley A. Milner: Library, 7 Sir Winston Churchill
Sq. Edmonton AB TG 3V4; P; 780-496/2019; E:
cragalleries/dcisplay/@pepica

Call for artists-Kaleido 2009 Art Pestival, Sept 29-27. Looking for all styles of work for art show and sale. Vendors for art market wanted

The Zombie Short Film Festival (Oct 30 in The 2 oddole sour Fun Featura (Lt 3 on Toronto) is currently seeling submissions from all over the world. Film must be less than 25 mins long and must involve zombies in some way. All styles are welcome, on DVD m NTSC format. \$20 (CAD) submission fee. Info: 2 ombieshortfilmfestival com or contact Jim Taylor at 647-391-4774, zombieshortfilmfestival@gmail.com

Submit exhibits for consideration in the following categories: Environmental Site Specific Installation; Cutated Group Exhibit, Indicaming Two Artist Ethibit, and Community Programs are invited to participate in 2010 at The Works Art Market and Food Street (deadline Feb. 12, 2010), Application at www. theworks.ab.ca

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VOLUNTEER

Volunteer website for youth 14-24 years old.

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Volunteers Wanted for Kaleido Festivi, Sept 25-27, 2009. Please contact Natha. kaleido2009@gmail.com for info

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The new 49

p oblems with getting it up or keeping providers frankly kind of suck at solving only recently (I'm now 59).

addeniy even a la Viagra, it's us: about impossible, in fact to definite to get an erection of tests and everything tests naps it is just age, whatever that means, since I have been and remain must athletic. Any thoughts or clues or is my ex life pretty much over with?

feeling a little down too, just reading this. No way should your sex life just be and no way should we assume that right things. As much as we (the sex edu-

cator we) often direct help-seekers right had a pretty good sex life with back to their medical providers, medical

Did the doctor test your testosterone? Did s/he check it your blood sugar? Are you on beta-blockers or similar for high blood pressure? And, perhaps most important, did s/he

send you on for a cardio work-up? I don't want to scare you but inability to get blood to the pelvis may be indicative everywhere else, and that's never good.

There is much discussion lately of desire disorders, the sudden (media) prevalence of which is a bit mysterious, not to mention a bit subjective. One person's desire disorder is another's normal sex drive, and refreshing as it has been to see

women's sexuality taken seriously, there

If you were functioning pretty much OK but just weren't jumping to attention the way you used to, Viagra or one of its cousins really ought to cause at least a stir. Assuming you've been trying it under assuming nothing is stirring, period, that begins to sound like something circulatory or hormonal. As I said, get thee to a cardiologist. It couldn't hurt. The worst that could happen is you hear you've got a great heart and lovely arteries and yay you. The worst is that you hear there's something that needs attention, and it's better to know, right?

Ordinary age, within limits (59 is the new on FAIL, it just shouldn't. A little slower to less random horn-doggery, usually, But not this. Urologist, cardiologist, endocrinologist, one of those is going to find it. Do not

settle for "Oh well, I guess it's over, then." You're not dead, why should it be over? Love, Andrea

Dear Andreas

I'm having a harder time reaching orgasm post-menopause, and I know that's not exactly Earth-shattering news, but do you think it's inevitable? Is there anything I can do? I'm worried that it's starting to make be not look forward to having sex, and neither my husband nor I am very

Love, Slowing Down

(Frue Treasure

Same kind of slow-down, sometime, is to be expected, although you do run into women who claim that sex got better than ever for them once the fear of pregnancy was off the table forever. Of course, that period in a woman's life may well coincide and time and a general sense of "OK, next phase, let's make it a good one." Who's to say what's the proximate or direct cause of the more or better orgasms?

There are nasty truths about menopause-that tissues thin, that estrogen (now missing) promotes touch-sensitivity, that diminished lubrication may make it harder to recognize turn-on, and can cause discomfort if not replaced, copiously, with other slippery stuff-which cannot be banished with a mere "you go girl!" pep-talk. What's going on with you Is not imaginary, and cannot be ignored in hopes that it will go away

Would it help if I pointed out that it could be worse? No? Because it could. Plummeting sexual desire is much harder to fix than diminished sexual response, at least to a point, and hey, at least you still want sex. and are worried about starting to not was it and willing to do something about it.

I'm going to assume that what used to work just isn't going to cut it now. You may need the fabled "low hand." You need to pay close attention to what does feel good, and ask for more of that and less of some other thing. And let something come between you and your husband. I mean a little vibrating something, of course.

Love, Andrea

VOLUNTEER

Voluntuer at Edmonton chanta, Edmonton's fran-cophone music festival, Sept a6-Oct 3, Positions for francophone and bilingual-speaking volun-teers available T Mathier Gauthier 780-469-460 F m.gauthier@acfaedmonton.ab.ca

Canadian Mental Health Association / Board Re-cruiting 2009 Learn about our community work-www.cmha-edmonton.ab.ca

S.C.A.R.S.: Second Chance Animal Rescue Society.
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profiled. scarscare.org

BISSELL CENTRE Community in need of basic daily items, please bring; coffee, sugar, powdered creamer, diapers, baby formula to Bissell Centre East, 10527-96 St, Mon-Fn, 8 30am-4:30pm

HEALTHY VOLUNTRERS required for studies at UniA Call 780.407.3906; E: UniADep@gmail.com. Reimbursement provided

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The Support Network: Volunteer today to be a Distress Line Listener. Apply on line thesupportnetwork.com or call 780.732.6648

ournila Gardening need volunteers. E. theur-igreening@gmail.com, T. 780.432.6181 for info. Facebook: http://edmontongg.blogspot.com

Volunteer with Edinonton Mennonite Centre for Newcomers, help uranigrant Children and youth of all ages-volunteer in a homework club. Contact Phillip Deng at 186 a23 9516 or pdeng@ emrn abca

nton Bicycle Commuters (EBC) is looking ple to neep at the shop or with other tasks Contact info@edmontonbikes.ca

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P.A.L.S. Project Adult Literacy Society needs volunteers to work with adult students in the ESL English as a Second Language Program. Call 780.424.5514 Training and materials are provided

Volunteer drivers and kitchen help urgently needed. If you're available weekdays, 10am-1pm call Meals on Wheels, 780,429,2020

Volunteer with your Pet, The Chimo Animal Assisted Therapy Project uses animals in therapy sessions with trained therapists to help the clients achieve specific goals. Info: www.chimoproject.ca. E. volunteer@chimoproject.ca or T 780.452.2452

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 780.444.1547

Distress Line Listener. Apply on line at: www thesupportnetwork.com or call 780.732.6648

SERVICES

SACRED Edmonton Society; sacredeating disorders.com; An Eating Disorder Intensive Recovery Program for those with anorexia or with bulimia. E: sacred6@tehus.net; T: 780.429.3380

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for the family members and finends of sex addicts. Call 780,988,441 for Edmonton area meeting locations and information, sanon.org

SACB-Public Education Program: Sexual Assault Centre of Edmonton (soceab.ca) provides crisis intervention, info, counseling, public education, 17,780-423-4102/F-780-422-8134/E, unfo@wace.ab.ca: sace.ab.ca/24 Hour Crisis I are 780-423-4124

Are you an international Medical Graduate seek-ing hiensure? The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities—all while creating change for tomorrow, aimga.ca

Canadian kental Health Association, crnha-edmonton ab.ca Education Program offer work-shops to give shills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 780-414-6300

Jewish Family Services Edmonton/TASIS (Transforming Acculturative Stress Into Success): A free program aimed at minimizing culture shock and displacement for trained professional immigrant women. T: Svetlana 780-454-1944; E: community@yine.org

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- Yue Weekly reserves the right to exclude anyone from our contests.

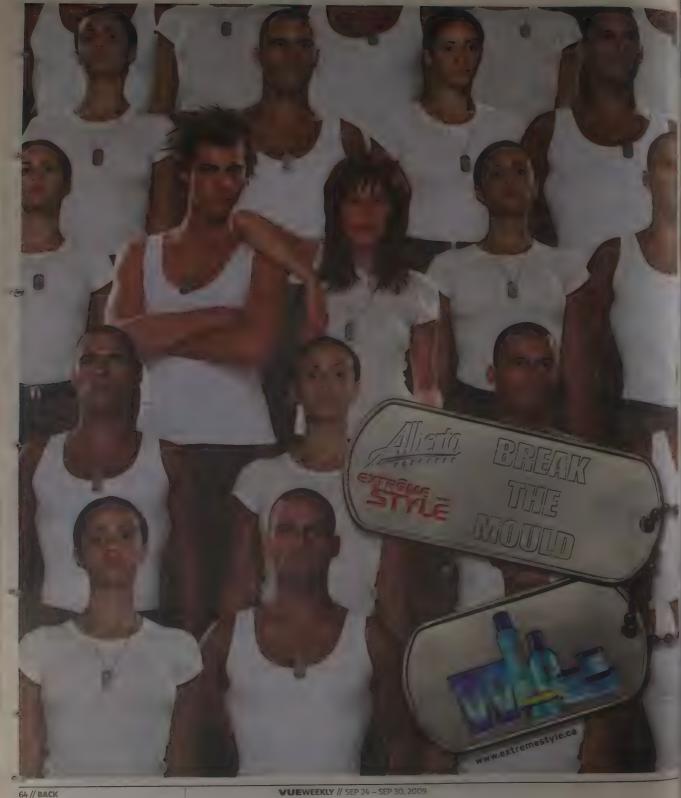
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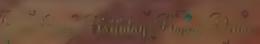
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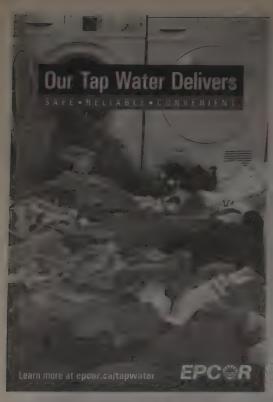
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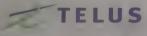
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Dver Straight Media Links

In the Box

EDITORIAL

Vuepoint **Open stupidity**

DWAND BEKEY

he right wing in the United States has gotten a lot of mileage out of talitarianism, the first steps in the rise of fascist America. Up here, though, our own right wing is more than happy to embrace those first few steps towards

The Canadian Association of University Teachers recently released an email it obtained from Minister of State for Science and Technology Gary Goodyear's office that threatened to withhold funding from the Social Sciences and Humanities Research Council (SSHRC) if it allowed a June academic confertake place. Though reports came out mend increased funding for SSHRC in

ideological tampering with what's

supposed to be an independent body his threats so openly. Goodyear could have just as easily said nothing to the organization and went ahead and recbudget, which would have punished important geopolitical issues of our day without giving the council or the government's critics such obvious am-

going to sucker-punch them.

Of course, though, the really frustrating thing is that Goodyear will not placing limits on our intellectual freeGRASDAL'S VUE



Letters

Wee Wesly welcomes reader response, whether critical or complimentary. Send your opinion by mail (New Week), 1993 - 108 Street, Edmonton AB Tej 121), by fac (\$0.0,0.5.188) or by email (Reterin@www.eck), com.) Preference is given to feefootic about articles in Wee Week). We reserve the right to other for length and clarity

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GLOBAL PANDEMIC ALREADY HERE

Connie riowatu naned is ; silence," Sep 24 - Sep 30, 2009) when global pandemic. We have a global pandemic now, people ... it's called suicide and we are so reluctant to discuss it, face it, treat Society just pretends it doesn't affect them.

We have all been touched by suicide; whether a family member, neighbor or co-worker, we all know someone who mitment to our community. Plan to be-come educated and involved in World Kathi Morar

POLITICAL CHANGE REEDED

ne members of Responsible Electricity Transmission for Albertans (RETA), which held a September 21 Q&A concerning the Heartland Transmission Line project should be commended for advocating for responsible electricity mation, and it appears that some infor-

For example, RETA has not been told about the "CNC" report published on

RETA was not told that the Alberta Electric System Operator's (AESO) defiunder-passes with on and off ramps. It system of this magnitude. How much

The regulatory system is broken! Citizens' rights have been diluted so that the average person has little protec sion, and now, if passed Bill 50 will completely circumvent the regulatory process and give cabinet the authority any public process. I favour economic fair and transparent process where the public's interest is protected. RETA needs to recognize the issue is not with the current regulatory board. There needs to be political change!

Joe Anglin

CORRECTION

Due to an editing error, last week's article on the future of Rexall Place and North-lands ("Whither Rexall Place?" Sep 24 -Sep 30, 2009) contained the line, "Though officials from Northlands refused interofficials from Northands refused files view requests to speculate on what may happen with Rexall ... "Northlands did not refuse interview requests, and the line should have read. Though officials from Northlands refused to speculate on what may happen with Rexall" We apologise for the error.

Talkin' 'bout my generation?

Innovative youth-focused committee struggles to deliver on its promise

DAVID SERRY

1 TWEEKEN COM

If Friday night's Pecha Kucha is anything like its four previous Edmonton incarnations, it will be a bustling, lively affair. Attendees can expect to hear about the work of Edmontonians from a variety of disciplines and backgrounds, with a general focus on design, and meet and mingle with an even wider swath of young professionals from across the city. A hive of ideas and engagement, Pecha Kucha has been an unqualified success since its inception Kanapose.

Unfortunately, the same can't quite be said of its organizers, the Next Gen committee. As there's a decent chance you don't know exactly what that is, I'll take some time to explain. Officially founded in 2006, the Next Gen committee grew out of an eponymous city council infitiative to find ways to encourage younger generations to come to and stay in Edmonton. Comprised of up to nine city employees, 13 public representatives and employing the services of one coordinator, its mandate, outlined in a 2006 report to council, was to make Edmonton an attractive destination for 18 ~ 40-year-olds, with specific recommendations towards that goal that ranged from starting marketing campaigns to developing city architecture, culture and recreation plans to facilitating networking opportunities for young people.

for young people.

It was, and still is, a unique idea, particularly for the city of Edmonton. That forward-thinking and innovative approach to engaging young people was part of what attracted Cory Williams, a long-time volunteer and now public co-chair of the committee, to it in the

The city really reached a hand out to leave it up to us to figure out how we'd jeet when best, explain. With the work of the privately organize events that had a similar goal to Next Gen's before coming over to take advantage of what he saw as more resources and opportunity, working with a large group. Tdon't really recognize that happening to years ago, having a council who recognizes that there are a group of young exople who are smart and engaged and want to make a difference and that they should let them decide what the best way is to do that."

While there's no denying that the creation of the committee was a large step towards understanding the desires of Edmonton's younger generation, the



KUCHA, KUCHA, KOO >> Packed houses for Pecha Kucha nights is one success Next Gen can point to //www.wslc(cc)

taken advantage of that opportunity remains open.

Dave Cournover is one of Edmon-

Dave Cournoyer is one of Edmonton's pre-eminent political bloggers, perhaps most notorious for his Ed Stelmach/Harry Strom website prank, but more importantly an engaged and active citizen right in the middle of Next Gen's target demographic. And as such, he finds the committee lacking in its ability to truly advocate for Edmonton's youth.

"One of my biggest criticisms of a committee like Next Gen is how close it is to city council. There are a number of issues where its proximity to city council—and the fact it's dependent on funding from the city as well—I think that really puts it in the position where they can't go political on issues that are important to the next generation," Cournoyer explains, citing the recent airport debate as an example of an issue on which Next Gen remained largely silent, despite strong support for closing the airport amongst young-

While Williams certainly understands the criticism, he argues that public advocacy isn't a particularly effective way for Next Gen, comprised almost entirely of volunteers, to spend its time. As a committee responsible for representing some 240 000 Edmontonians, he points out, it can be hard to reach a con-

sensus position that Next Gen would feel comfortable putting a public stamp on. Using the airport debate again as an example, Williams explains that Next Gen felt it would be more effective to try and get young people out to the public consultations and debates than purporting to speak publicly for such a diverse error.

"The problem that we run into is that there are over 200 000 people in the city between the ages of 18 and 40, and how do we properly represent them in a way that is accurate to what they think and feel?" Williams asks. "From our point of view, for us to really say that this is what our demographic believe about this issue, we'd have to go through that kind of public consultation process anyway, so we really focused on how we could try to promote the consultation process, get young people engaged and get them to recognize that this is an im portant issue and that they need to add

Besides, Next Gen doesn't necessarily need to take public positions to make Edmontonian youth's voice heard Ward 5 Councillor Don Iveson—who, along with Ward 2 Councillor Kim Krushell, sits on the committee as an ex-officio representative of council—has seen Next Gen effectively offering some youthful advice to city ideas and

plans. As an administration commit tee, however, its job is to advise the city bureaucracy as opposed to council, so by its very nature that role tends to happen outside the public eye, though it isn't any less effective for that.

"A lot of the feedback Next Gen provides is within administration at ear lier stages... and it's just that it's not as visible," Iveson says, pointing towards a recent consultation on the city's re development plan for The Quarters [96 Street] and the forthcoming city livability plan, The Way We Live. They come along at an early enough stage to impact some of the decision making, wer sus coming to council when the thing is coming to us for final approval, when things are harder to implement. They have ground-floor access, is maybe the way to put it, within the breauctact."

However, even if they're making opinions heard out of the spottight, concerns remain over just how representative of Edmonton's next generation the committee is. Mack Male is a blogger and local social media guru who has followed Next Gen since its inception and has praise for some of their social events, but who finds the group somewhat lacking in terms of outreach to the community.

"They need to be better at finding out what they should be talking about," he declares. They represent the "next gen eration," but at their meetings, they decide what they're going to focus on with the people in the room. There's never even something like a survey on the website that ask gheople about their top 10 things Next Gen should look into that kind of outreach stuff just doesn't really happen."

Cournoyer offers a more succinct summation of the committee's problems: "I don't think half the people of Edmonton work for the City of Edmonton."

Ins is certainly a more poignant into of critique. Though the 13 public positions on the committee are theoretical ly open to anyone in the demographic, Next Gen has had some serious problems making itself known in the wider community. It's hard to judge public perceptions without resorting to ane dotal evidence, but one indication of its lack of public recognition might be its newsletter: a weekly offering outlining upcoming events throughout Edmont ton, it currently goes to just 1400 of the 240 000 Edmontonians the commit tee purports to represent (and even the relatively successful and high-profile Pecha Kucha nights have yet to attract more than 600, while acknowledging that they have all sold out).

Though civic life is traditionally rather low on youth priority lists, and Iveson points out that any initiative is going to only have so much reach. Williams is fully accepting of the criticism, and says getting the word out has been one of Next Gen's biggest challenges since day one.

"I think we have a long way to go," Williams says frankly, though he also points to some tangible steps the committee has taken in the past year in anattempt to rectify that. Pecha Kucha's success is one example, as were the efforts to get the demographic out to the airport consultations. Next Gen also has plans to start hosting "world café" discussions, broadly themed gatherings designed to give people a chance to tell the committee their opinions on the biggest issues facing Edmonton. "It's always difficult to shock people out of the daily grind, but it's one of my personal goals to reach out to different kinds of people within our demographic. We don't want to just be a committee that focuses on the typical people who come out to network and get to know people because of whatever business they're in."

That kind of will is important, and in dicative that the organization is willing to look beyond city halfs walls for inspiration, but, as always, it can be hard to transform will into tangible results, especially for a volunteer organization. Still, the commitment is there, and both critics and committee members agree that Next Gen is an organization with a lot of potential—it is, at this point, simply a matter of realizing it.

"I think if they wanted to, they could become a real information conduit for young people," offers Male, who would like to see them expand upon their newsletter, which he finds informative, and do things like offer summaries of council minutes and agenda summaries that point younger people towards issues that are being debated that they may have a stake in. "They need to figure out where the next generation aren't already being served and go out and fill those."

"One of the hopes is that Next Gen will be this hub, this glue that bring different people and organizations together and creates a greater community," sums up Williams. "I want people to be excited about what's happening here and wanting to contribute to the energy and creative thought here, and I'd love Next Gen to be the pebble in the pond that causes people to get out and be excited about building a community." V







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Putting it in black and White

UK author's book on Israel-Palestine pulls no punches

SCHOOL SAME

he now-six-decades-old Palestine-Israel conflict is to many people a perplexing issue, an intractable and seemingly unsolv able conflict which dominates headlines but seems never to move closer to a resoluand writer Ben White has focused on for noticed a paucity of introductory material understand what the 32-year occupation of the West Bank and Gaza Strip has meant for Palestinians, and help them in ments, the wall and permits. To fill the void, White penned the recently released Israeli Apartheid: A Beginner's Guide (Pluto Press, 144 pp. \$15.95), and is embarking on a cross-Canada speaking tour, which inpart of the University of Alberta's Towards Weekly spoke to White about his new book

VUE WEEKLY: Here in Canada the use of the term "apartheid" is quite controversial. Why did you choose to use it for your book and why do you think it's the appropriate way to frame what's going

BEN WHITE: In the debate around the use of the term apartheid for Israel, son to historically what happened in South Africa and that being an unjustified, untenable comparison. And the second one is the critique that it's inflammatory, it's unhelpful, the conflict is complex, that sort of thing.

In terms of the first question, the point is that although apartheid as a term origiword-there are plenty of terms that we use that originated linguistically speaking in one context and then get applied to



THE LEAST ONE CAN DO' >> Ben White calls a spade a spade // Supplied

others, and apartheid has a definition in just me, but other people, feel that Israel's feel that apartheid is appropriate.

As to the second critique, the fact is if that's what's happening then to describe it as such is the least one can do. and occupied and watching their land ily and is backed by the West in terms

VW: The use of apartheid sort of imthe approach or the desired ends of the

BW: Israeli leaders have talked about-

Olmert famously did this-he said unthere is a Palestinian state, effectively unless the conflict is "solved" the Paleswe want to have equal rights within one imply what kind of solution would un-fold on the ground. But, that said, Jimmy Carter was quite specific in making sure in the Occupied Territories. So in that ing out against the Palestinians which about saying, look, the Palestinian people have a right to self-determination, they have rights that they are denied by Israel at the moment, and let's focus on making sure that these rights are re-

VW: In your book you go into quite a and those who live in the West Bank or in the Gaza Strip. Can you sketch out

BW: The best way to think about it in a pelled and they couldn't come back. The community that was left was not only nubeen completely demolished. In other words it was very weak. So within is-rael's pre-'67 borders, Israel's methods of cess, natural resources didn't need to be particularly harsh or dramatic or overt They were really implemented through legislation and through the relationship between the state and para-state bodies.

ity compared to the Palestinians living in the Occupied Territories. So inside forced to implement far, far harsher con-Halper of the Israeli Committee Against often makes the news, although that is and siege and the permit system and that

VW: With President Obama, the issue out of the infrastructure of the occupation-the roads, the wall, etc.-do you think the settlements are especially significant or are they being given too

BW: There's kind of a yes and no. It is important, obviously. The problem with the approach to the settlements is partly that they aren't seen in any context, they're not seen in the context of the Occupied Territories. So there's talk of settlements but there's no understanding in terms of the public framing of the peace process about Israel's grip on the Occupied Territories in terms of

want to create an independent Palesyou're not going to do that if the territory is fragmented by Israeli colonies.

The main problem with Obama's approach to date is that it's just been to put it mildly, and it obviously lacks any kind of teeth in terms of enforcing basic international law. It's not as if it's a few outposts here and there that are

VW: Given the facts on the ground do you still think a two-state solution

BW: As it is at the moment you have one state, in effect, in terms of Israel's control, in terms of Israel's integration of the territories it's occupied post-'67 into the daily life and fabric of the state So as it is at the moment you can't have

The question then becomes would it be possible to create one? Would Israel end up performing the deeds needed to create a Palestinian state, in other words withdrawing from the Occuinfrastructure? I can't see that happening. I can't see Israel doing that of itown volition and I can't see currently the necessary political climate in the States or in the UK or indeed in most of the western European capitals to force Israel to do this. So in effect ! think you're going to just see contin ued stalemate carrying on and you're going to get to the stage where realistically speaking, the Palestinian people creating an independent Palestinian state. In terms of a realistic two-state solution a lot of people thought that probably disappeared a long time ago and I guess I would agree based on my experiences on the ground, based on an assessment of the geopolitical situ ation in the Middle East and how the world powers relate to it. V

A CLASH OF CIVILIZATIONS?

TECH LAW >> LAWFUL ACCESS

Case for lawful access bill still not closed

canabilities-dubbed the "lawful access" initiative-dates back to 1999. when government officials began crafting proposals to institute new

surveillance technologies within Canadian networks along with additional legal powers to access surveillance and subscriber information. Over the past decade, lawful access has stalled debills that have died on the or-

der paper and even a promise from former public safety minister Stockwell Day to avoid mandatory disclosure of personal information without court oversight.

Last June, current Public Safety Minister Peter Van Loan tabled the latest lawful access legislative package. Much like its predecessors, the bill establish-

es new surveillance requirements for name, address, IP address and

and without court oversight. Lawful access has long faced at least two significant barriers. The first involves ISP costs associated with installing new equipment

and responding to disclosure requests. The government has atproviding customer name and address information to law enforcement au-

The second barrier involves lingering questions about the need for lawful access. Critics have pointed to the fact that Canadian law enforcement has successfully used the Internet in the option to disclose customer name

Van Loan argues that the changes are long overdue, pointing to a kidnapping witnessing an emergency situation in to get the information they needed in

While that makes for a powerful example, a more detailed investigation into the specifics of the case reveals requests with the Ministry of Public Safety, the RCMP, and the Vancouver Police Department, seeking further in-

Both Public Safety and the RCMP responded that they had no additional as a February kidnapping (not March as suggested by Van Loan). The suspect was ultimately arrested and the case is currently before the courts, therefore limiting the department's ability to provide much detailed information

However, in an admission that goes to were sought during the investigation In other words, the case the minister of

public safety has presented as evidence of the need for mandatory disclosure of ISP customer records never involved a request for such records and yielded an

arrest using the current law. sure that police have the ability to deal with serious crime. Yet, public concern about lawful access comes directly from privacy fears and the absence of compelling evidence that the current system has created serious barriers to police investigations. The latest reliance on a case that did not even involve ISP records should only heighten skepticism about the government's proposed law ful access reforms. V

Michael Geist holds the Canada Research Chair in Internet and E-commerce Law of the University of Ottawa, Faculty of Law He can reached at mgeist@uottawa.ca or

Showdown in Iran

Secret facility near Qom means US or Israeli strike more likely

The Iranians have been watching too stroyed. However, the site near Qommany James Bond movies. If you want is much smaller, and could not supply of the city. Hollowing out a mountain just attracts the attention of every intelligence service in the world. They start watching as road shows up on the satel-

lite photographs. Western intelligence agencies have known about Iran's second uranium began in 2006. Amazingly, it took until now for Iran's spooks to realize that and warn Tehran to come clean. On Monday, the Iranian government delivic Energy Agency (IAEA) admitting that

Hiding things always causes suspicion. The revelation of this second nuclear enrichment site ... proves beyond any doubt that [Iran] wants to equip itself eign Minister Avigdor Lieberman. The Qom discovery also brought Russian President Dmitry Medvedev around to

The United States, Britain, France and Germany were already convinced that countries that are negotiating with Iran (the five permanent members of the China is still holding out, but it is startbetween Iran and the six may not be followed immediately by sanctions, but

gious leadership regularly declares that they are "un-islamic," and presumably ing the threat of attack by the United States or Israel, using conventional or even nuclear weapons, for decades.

blessing. It was the Reagan administration that gave Saddam access to the Saddam which Iranian targets to hit.

it was the trigger-happy crew of the US missile cruiser Vincennes, operating 1988, killing all 290 civilian passengers aboard. And while neither the US nor consistent: "rogue state"; "axis of evil"; "all the options are on the table."

So it's hardly surprising that the Iranians decided on a back-up site for enrichment plant at Nazran were de-

hide a secret uranium enrichment : the large quantities of slightly enriched uranium that a nuclear power station

requires. What it could do is sup ply the small quantities of highly enriched uranium that a nuclear weapon requires.

Many people therefore think that the Iranians meant to keep the Qom facility secret permanently, enriching uranium for nuclear weapons

there while everybody monitored their innocent activities at Natanz, Others, including myself, think that the secondary site near Oom is meant to give Iran the option of going flatout for nuclear weapons if the United States or Israel attacks and destroys the main enrichment site at Natanz.

Both of these possible rationales were pretty stupid, since there was really no way that the Qom site could stay secret. But it does matter which of those motives underlay the Qom site: was It to build secret nuclear weapons as soon as possible, or to have the ability

The probable answer, given the regime's theological objections to nuclear weapons, is that it genuinely wants an independent source of fuel for its bargoes and sanctions in the past—and it also wants the ability to produce nu-

A number of other countries have sought and attained such a "threshis perfectly legal. Maybe it shouldn't be legal, but under the Nuclear Non-

The current crisis is occurring because some countries believe that Iran intends takenly thought iraq had nuclear weap-

Iran has already crossed that legal mal NPT rules, it would only have to under which it promised to inform the sign stage.



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A new vision for community media

Community media centres offer a way to bring online creativity and collaboration into the offline world

Unbeknownst to most Canadians, cable companies and local community groups have been wrestling for control over community channel assets: the community groups want space on the TV dial and production resources, the cable companies want to call the shots, control the programming and move their community channels in the direction of commercial television. Approximately S80 million collected annually from Canadians and earmarked for community program-

Meanwhile, the digital revolution is transforming citizens into media producers and every home computer into a virtual television station. In such a radically altered media environment, the question remains: what will community

ming is at stake

Community television is a throwback to a time when cable technology was new and the Web was not yet born. It allowed anyone to create a program that could be seen on cable. Community television was the YouTube of its day, but things have changed. Downloading and streaming have precipitated a complicated restructuring of the television industry, brought on in part by new viewing habits. Traditional TV now seems to be on the wane.



CCHIMING! -- A lot of good things can hangen in community media centres #File

But there are some things that are harder for the Internet to replace. Most television takes more than one person to make. The Internet cannot replace the studio space, hands-on training and possibilities for in-person collaboration and prostocylin that computity televisions.

sion allowed for. And it won't replace the sense of place provided by a community production studio—a space where people can gather, work, learn and create together.

We are at a critical moment when

concentrated than ever and yet we have perhaps the most participatory medium in history at our fingertips. As such, citizens need access to media literacy, knowledge and media production skills more than ever before. And community media centres—modelled on the idea of recreation centres and local libraries—may be a crucial piece of the digital divide puzzle.

The Internet has become an engine of innovation, choice and free expression because it is a relatively open platform for citizen engagement and free enterprise. This open platform facilitates free association and collaboration, which then produces exciting projects like Wikipedia, Firefox, and citizen-powered events like Change Camp.

As noted in previous Media Links columns, various projects in the 'terrestrial' world are integrating Web practices and values like transparency, openness and participatory decision making, into their work. The new push by groups in many cities to revamp community media centres, looks to be part of this larger process of physically rendering the Internet.

Community media centres are attracting interest because they are in many ways, a physical mirror image of the internet. If nothing else, Community media centres are an open platform for citizen collaborations of all types. Take a look at the description of soon to be launched W2 Community Media Centre in Vancouver: "W2 will bring together hybrid art forms, community art practices, individual human development and community cultural development in a single environment. It will be home to a diverse grouping of Vancouver arts and community service organizations offering developmental programs in writing, radio and television production, painting, sculpture, photography, mixed media, video and cross-media."

Like the Internet, W2 will allow community members to engage at a level with which they are comfortable, and

to freely develop their own ambitions and capacities. The Internet is nothing if not an online space where intrinsic motivation and open communication encourage and and open communication encourage and enable personal and collective exploration, collaboration and creativity. Community media centres could be the offline world equivalent of this open space, or rather a site where the offline and online can effortlessly merge. They are in a sense, the next phase of social media, bringing to life the collaborative potential of the Internet in physical production spaces that mirror the complicated technological capacities of commercial studios.

The CRTC will this fall be reconsidering the role of community television in Canada, and they will ask Canadians what should happen with community channel policy. CACTUS (the Canadian Association of Community Television Users and Stations), an innovative group based in Ottawa, is putting forward a proposal for community channel money to be used to create community media centrel across the country.

CACTUS is proposing that a portion of the \$80 million allocated to community channels_be used to create a fund that community groups can apply to set up community media centres. The centres will provide training, equip ment and may even acquire community broadcast licenses for radio or television. They would offer facilities for sound recording, television production, web design, broadband streaming and share resources with other community organizations that specialize in communications, for example, community mewspapers, libraries and theatres.

The best part of the plan is that this money is already being spent by cable companies. With CACTUS's proposal, Canadians won't have to pay another dime—the me dia centre proposal will tap into funding that is already available.

With the popularization of the Internet, it was only a matter of time before people figured out that online practices and value can have a place in our offline world. The beginning of what might be a long bleed of practices and values to the terrestral, may have begun with growing interest in participatory events. But why stop there?

As the desire for open systems and practices gains momentum, we can look to these and other hubs of open collaboration as an exciting new social nexus. A network of networks, you might say much like the internet. V

Steve Anderson is the national coordinator for the Compaign for Democratic Media. He is a contributing author of Censored 2008 and Battleground: The Media. Media Links is a monthly syndicated column on media issues supported by CommonGround, The Tyee, Rabbleco. Vancovuer Observer and Vue Weekly.

Michael Lithgow is the co-founder of CAC-TUS, Research Associate at OpenMedia co, and a long-time community television advocate and organizer from Vancouver now living in Montréal. He was one of the founding directors of ICTV on the West Coast, former member of the Cue Up collective at Video In. He is currently a PhD student at Carleton University



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Women behind bars

SCOTT HARRIS

SCOTT@VUEWEEKLY COM

The struggles of prisoners against unjust incarceration or inhumane treatment has a long history in the United States, from the national 'Free Huey' movement which sought to have Black Panther Party founder Huey P. Newton released from prison in the late 60s to the 1971 Attica Prison uprising in New York to contemporary prison solidarity movements seeking the freedom of political prisoners like Mumia Abu Jamal and Leonard Petier.

But despite this long history, the specific struggles and realities of female prisoners has largely gone unrecognized, a fact that is all the more important given that while women make up less than 10 percent of the 2.3 million prisoners now in US jails, female rates of incarceration are increasing faster than their male counterparts, more than doubling in absolute numbers through the 1990s.

This oversight is one which Victoria Law, who will be visiting Edmonton as the keynote speaker at this weekend's Edmonton Anarchist Bookfair, aimed to remedy in her recently released book, Resistance Behind Bars: The Struggles of Incarcerated Women (PM Press, 250 pp, s20). Part of the reason the prison activism of women has been ignored, Law explains, is because the specific issues faced by women in prison lead to different priorities and forms of struggle.

"When you consider that prisons were set up originally to incarcerate men, and this hasn't really changed in the past few centuries there are a lot of things that aren't specifically for women that are needed, like gynecological services or resources to deal with women who come in who are pregnant or who have a history of things like breast cancer or cervical cancer." Law explains over the phone from New York. In addition, because of the way society is gendered when

there is not a male relative or somebody willing to step up and take care of her children, whereas when a father goes to prison oftentimes a female relative, like the biological mother of his children or his girlfriend or his wife or this mother or his sister will take care of his children. The majority of women who go to prison are mothers and the majority of those mothers have been single heads of households before going to prison, and again this is in large part because of the way society has gendered parenting."

The result of these gender-specific issues, she says, is a different form of prison-based struggle, one that is rarely recognized to the same extent as more straightforward prison issues.

"A lot of the resistance isn't looked at as quote-unquote resistance by people who are looking for things like orga nizing and activism. So if incarcerated women are organizing around access to their children this doesn't fall under the traditional idea of what we think of when we think of prison issues," she says. "So women at the maximum security prison of New York, Bedford Hills, formed a foster-care committee specifically to educate the incarcerated mothers there as to what their rights were when their children entered foster care. But because when we think of prison issues we think of male prison issues, we're not necessarily looking at things like parenting and access to children particularly as a prison issue. It's not a big glamourous thing, it's not a work strike, it's not a riot, nobody gets hurt and it's not something you can look at and see." W

RI, OCT 2 (7 PM)

VICTORIA LAW ON WOMEN'S RESISTAN AND ORGANIZING IN PRISON

UKRAINIAN CENTRE (11018 - 97 ST)

OPENING KEYNOTE OF THE 2009 EDMONTON
ANARCHIST BOOKFAIR, WHICH RUNS SAT, OCT
(11 AM - 7 PM) & SUN, OCT 4 (12 PM - 5 PM)

ALT HEALTH >> HEARTLAND TRANSMISSION PROJECT

Drawing a line over power lines



Tumbling around in my brain this warm September afternoon are thoughts of children sleeping and playing be-

consider the contract of the c

Many of those present at the meeting were angry and scared, and rightly so. The intensity of emotion expressed wasn't, contrary to what some have suggested, unjustified, nor was the information presented deserving of the label fear-mongering.

Industry representatives present at the meeting pointed to guidelines issued by Health Canada and the World Health Organization (WHO) as the basis for their decisions, but they're little comfort to most—these regulatory bodies have a long history of negotiating in favour of industries and all so existing the second of the

entists who draw attention to the problematic science. Those free to look at the evidence and draw their own conclusions draw some very different

ones from those arrived at by Health Canada and the WHO As I wrote earlier this summer, the conclusion of the Bio-Initiative Working Group, which did a large and comprehensive assessment of the science on health impacts of electromagnetic radiation (EMR), was that "swittine pub."

radiation (EMR), was that "existing public safety standards limiting these radiation levels in nearly every country of the world look to be thousands of times too lenient. Changes are needed."

It's simply not true that there is no compelling evidence of significant health hazards associated with the lavel of electromagnetic radiation. There's plenty, some links as strong as 300 percent increases in cancer risks. That's why the Canadian Cancer Society doesn't recommend parents let children play under power lines.

Disagreements such as this between industry and the people adversely impacted sometimes go on long after

industry has moved forward with its plans, and it is those in whose back-yards industry has landed who have to live with the cost of the endless debate. The effects of nuclear power plants, for example, or oil industry pollution such as that impacting the residents of Fort Chipewyna rae still being debated, even though very disturbing cancer clusters have been documented. The suggestion that those who bought

property along the Transportation Util-

ity Corridor (TUC) should have known a power line like this might come along someday is, to be blunt, insensitive. We make decisions based on current information, not on every conceivable future development, and the proposed 500 kV line would be the first of its size in Alberta. There's no way any of those living nearby could have imagined anything like it. Not even city councillors were aware of the plans being made behind closed doors until February of this year. And besides, life happens-an unplanned child, an economic crash, a job loss, a partner defection, an unforeseen property devaluation—any of these have the power to back us into a corner we would not have chosen. Those next to the TUC, now faced with the very real possibility that they may have no choice but to

have every right to be angry
We're talking about power lines not
only twice the size of the existing ones,
but, according to the West TUC website, also lines to go up in addition to
and between the existing lines and the
homes along the TUC—in many cases,
literally in the backyards our children
play in. Once they're up, and
once property values have gone down,
and once we confirm again what other
research has confirmed—that they're a
haulth haved.

allow their children to sleep and play and

grow up beneath 20-storey power lines

Progressive societies put precaution ahead of industry interests. City council gets it, and has passed a motion to oppose the use of overhead lines for the Heartland Transmission Project. But will organized opposition be enough to force industry to bury them? W



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Issues

Issues is a forum for individuals and organisations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of Vuv Weekler.

Got a bad taste in your mouth?

Petition gives citizens a chance to take back our power, hold council accountable

THEIR MUNEOUS RESERVE VMCKER

What do you call it when someone does something they know is wrong, gets away with it for even reaps a reward) and then, when they are eventually found out for their behaviour, replies, "Well, it's a done deal—too late to do anything about it now?" As a friend's grandfather puts it, 'they shit in the pie and are laughing from

When Edmonton city council decided behind closed doors to essentially transfer \$5 billion worth of public power-generating assets from Epcor to a newly created private company. Capital Power, somebody was most certainly laughing from the porch. Now that several weeks have passed, they—the mayor, certain city councillors and senior Epcor officials—are trying to tell us there is nothing that can be done to stop this illegal mode of privatization or to regain municipal control over our assets. They say the situation is too far gone, and we are helpless to change what has already been decided. Time to throw in the towel, right? Wrong Despite what some people would have Edmontonians believe, this is far from being montonians believe, this is far from being

a done deal, and a coalition of concerned

citizens, the Our Power Citizens Group, is actively working to resist privatization and reinstate municipal control of our power. Not only is it possible to regain control of these essential assets—assets which we have all paid for over the years through our taxes and utility bills—but it's also vital that we speak out for our democratic right to transparent and accountable governance, and for the energy security of generations of Edmontorians to come.

To those ends, Our Power will be launching a petition to force a public vote on the ownership and control of the power-generating assets that have served the city of Edmonton for the last 118 years. The petition will begin on October 1 and, under the rules of the Municipalities Act, we have just 60 days to collect signatures from 10 percent of the city's population—roughly 80 000 Edmontonians—in order to add a plebiscite to next year's October municipal election.

But like any good grassroots campaign, this petition is multi-purpose: not only will we be collecting signatures, we will be organizing our communities for action, building awareness of our democratic rights and reaffirming the importance of the public interest in the face of the private ungarryuntable nordfr motive.

But how is it possible, you might ask, to return control of those assets to the City now that they've been sold and traded as part of a private corporation? Well, here are the facts: when city council made the secret decision to transfer the power-generating assets of Epcor to the newly created Capital Power, they knew they had to take a slower, more deliberate, becemeal approach. Their attempt to piecemeal approach. Their attempt to

izing power-generating assets to ensure a prioritizing of local needs at affordable prices over profit-driven exports, we need to demand that city council remains accountable to the people of Edmonton and act in their interests.

Beyond energy security, there is another troubling factor in this debacle: the reason that Epcor senior officials and city council so quickly voted to transfer the

posed to hold our elected officials accountable when we are barred from the discussion? If we don't know about a plan to give away something we own, how are we supposed to defend against it?

The Our Power campaign is therefore about more than just holding a petition and calling for a public vote. This campaign is about raising the awareness of all Edmontonians about the way a city is supposed to function. We have agreed as a society to organize ourselves to make decisions democratically in order to promote our collective public interests, but our democratic institutions are useless unless we, the public, utilize our rights and responsibilities to ensure our city councillors are accountable for the decisions they make.

Besides, no one likes to get half way through a pie and realize there is shit in it, especially when the folks you paid to make it are standing there laughing from the porch. V

Shella Muxlow is the prairie regional organizer for the Council of Canadians and Richard Zwicker is a concerned citizen with the Our Power Edmonton group. For more information or to get involved, visit ourpoweredmonton.co.

Not only is it possible to regain control of these essential assets—assets which we have all paid for over the years through our taxes and utility bills—but it's also vital that we speak out for our democratic right to transparent and accountable governance, and for the energy security of generations of Edmontonians to come.

transfer Epcor's assets in stages means that Edmontonians still have an opportunity to take back control of those assets responsible for providing power to our city, as we still own 70 percent of Capital Power. Given that Edmontonians are still the major shareholders in the new corporation and can make decisions in their own best interest, such as re-municipal-

city's assets with no consideration for public opinion or discussion is that they believed they could get away with it. This should be a concern to each and every citizen. We are paying our city councillors to look after the interests of their constituents, not to advocate for privatization strategies which benefit private corporations. But how is the public sup-



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Hello out there, we're on the air

In the Box returns for another hockey season with fearless (and sorta bleak) predictions

Hello hockey fans. The Edmonton Oilers 2009-2010 season is finally here.

As has been customary for over 10 years in this peculiarly hockey-mad town, even your favourite independent news, arts and music weekly devotes a little ink to the Oilers.

We've got a year of Mike Comrie, Pat Quinn, the Winter Olympics and the arena debate to look forward to. As is also customary, we'll kick off this year's edition of in the Box with some predictions from Dave, TB and some comradesin-Oil. Let the forecasting, prognosticating and navel-gozing begin

What do I want to happen this year? Ales Hemsky will show us that extra comph we've been waiting for. The team will gel. We'll see more wins than losses against (ack) Calgary. The team's record will slowly build throughout the season, catching fire just after the Olympic break (where Canada wins men's and women's ice hockey gold). We'll celebrate a playoff series win (or two—but more than the Flames). And we'll witness a better home record and more potent powerolay.

What will we actually get? Not alt last year's underachievers will improve (pick two of Sam Gagner, Dustin Penner and Shawn Horcoff but not all three). Some old-guard players (cough, Ethan Moreau, cough, Fernando Pisani) will be gone. Well miss them terribly but not the 2010 models. Playoffs will be difficult to reach. All the hypocrites will pull their Mike Comrie jerseys out of the clothes heap and tell friends, "He really got an unfair bad rap in this town" but fail to add." "from me."

I've got High Defintion this year and, for a few games anyway, even losing will look crisp and share.

David Young In the Box veteran

For me, there's precious little to be too hopeful about this year. I've worn rose-coloured glasses for the past three years thinking that, with a little luck, we could go deep like we did in 'O6, so this year I'm trying really hard to temper that feeling as nothing has changed significantly. Three things about pre-season excited me, however: Ryan Stone's grit (I hope he's kept up), Dustin Penner's newfound drive (well see where it is come January) and Mike Comrie (does anyone remember hating this guy? Yeah, me neithed). I'd love to be proved wrong, but I don't even know if the playoffs are in the cards this year. Still, look what Hitchcock did in Collimbus so maybe Quinn can...

Bryan Birtles
Vue Weekly Dish editor

Last year, Craig MacTavish wanted his players to have "jam." This year, Pat Quinn wants his players to be "crusty." Me, I'm just hoping the Oilers aren't

After the flasco of the Heatley situation, the mood of Oilers fans is at an all-time low, but this team might just be in a sweet spot. The old, star players, like Khabibulin, Visnovsky and Souray, are still going strong, and the young, promising players, like Gagner, Smid. Cogliano are finally mature enough to help the team win. This team will make the playoffs.

In Minnesota Wild North. Khabibulin foresee a season of small Oiler for needs to steal a bunch of games for this team to get close to the playoffs.

David Staples

Edmonton Journal scribe and blogger ("Cult of Hockey")

The Oilers will avoid making the mistake all bad teams make, panicking, and refuse to rush into making any bad decisions. They won't fire their coach and bring in a grizzled retiree who pontificates non-stop about 'heart' and 'soui."

They won't waste months chasing the sniper who has absolutely no desire city. They won't bid against themselves and overpay for an ancient goalie coming off of a career year. And they won't sign a pint-sized centre whose greatest hockey achievement is that he was once asked by a general manager to pay back a large chunk of his contract. No, the Oilers will avoid all of these things, inacquiring someone who can actually win a faceoff, and making their current stadium a provincial heritage site, and remain a shining star in the NHL firmament. Fourth In the Northwest, 12th in the West.

Andy Grabia
Battle of Alberta's Oiler blogger

Here's the thing: if all goes well, and I mean all goes well, the Oilers will squeak into the playoffs. That being said, there's a lot of questions around the potential success of this year's Oilers.

can Quinn motivate the young guys? Will Penner show up and play or just be lethargic and fat? Will Schremp get a chance with this team and these coaches or is he he new Miroslaw Stata? (Note: this was submitted just before the Oilers waived old Schremple and the Isles picked him up. This question has been answered. No. He won't get a chance with this team.) What about Khabibulin and his 36-year-old hips? What happens if he goes down? Is anyone comfortable with our back-up tenders? Can our defence stay healthy or will their soft shoulders separate yet again? Who's going to score more than 30 goals on this team? Anyone? And finally, Comriet?

So yeah...let's say I have a lot of questions. My fearless prediction is that we sneak into the playoffs and get thumped by San Jose before Calgary takes them out in the second round. Speaking of which, the Calgary Flames will win the Stanley Cup this year. Trust me, I'm not happy about it. But with Bouwmeester and more, you'd be hard pressed to disagree with me.

Brent Oliver Local musician, promoter and rec hockey impresente

I think the fact that it took until about the 10th round for anyone in my hockey fantasy pool to take an Oller says it all. This is a team built on two way scrappy for the same to be a fact that the same to be a fact to the same to the same to be a fact to the same to be a fact to the same to the same to be a fact to the same to the same to the same to be a fact to the same to the same

ing Minnesota Wild North. Khabibulin needs to steal a bunch of games for this team to get close to the playoffs, and it won't happen. But, hey, I live in Toronto now—so it's not like hockey is going to be any better here. TFC! TFC! It's like déjà vu all over again ...

Steven Sandor
Former Vue Weekly editor and the first
In the Box writer

Hockey's back, so that must mean that Fernando Pisani and Ethan Moreau are hurt again. As far as the Oilers are concerned, isee a lot of the same old same old. The same old nagging questions are still being asked about front-line left wingers, elite first-line centres, an abundance of small forwards (you've heard this record before—I have). I

foresee a season of small Oiler forwards getting smacked around while Steve MacIntyre glares menacingly from the pressbox. I predict that Mike Comrie will have a decent year and will win everyone's heart back by New Year's. (Salo who?) I expect that Shel don Souray will break even more panes of glass at Rexall. And I envision. I'm sad/angry to report, a spring with no playoffs. Changes are afoot, however Pat Quinn has replaced MacT and I think that this bodes well for the future of the franchise. But the future is, by definition, not now. Be patient, Oiler fan, these things take time."

TB Player

The other in the Box guy (kinda like the Brett Hull to Dave's Adam Oates or the other way around?)



















Restaurant Reviews

Check out our comprehensive online database of Vue Weekly's restaurant reviews, searchable by location, price and type.

PROFILE // ANNIE DAM

I may not know art ...

Artistic and delicious cakes are the order of the day at Cake Couture



SUGAR RUSH >> Annie Dam displays some of her creations make to

Tes, Annie Dam of Cake Couture cre-Yes, Annie Dani ul Care
ates designer cakes and cupcakes, but she looks at it a bit differently. "Really, it's art-edible art that stands out a bit

So that's what Cake Couture is all thing that not only looks amazing, but tastes amazing, too.

As the name suggests, Cake Couture is ates is individually designed based on the able to simply pick out a cake

But Dam, however, make cupcakes. You can pop into the store and choose one (or more) from the six or seven varieties that fill the display case on a daily basis. But you can still order your own custom-

"Our cupcake business is just starting to take off. And our cupcakes are a bit different—not only do we ice them, but we fill them, too. The filling takes more

Cupcake varieties include black forest, mint chocolate, cookies and cream, lemon meringue and raspberry. And one of her most recent creations is the chocolate orange, a combination of fresh orange

With both the cakes and cupcakes,

mal, a hand-painted imitation of your favourite photo or a sophisticated twist

When people come in with their own ideas, that's what's really fun. I especially like taking a picture and turning

depends on what looks good at the supermarket. When the strawberries are bad, I won't make anything with straw-

Dam has never taken a cake-decorating course or even an art course, but she has always loved cooking and baking. "I started off making cakes in an Easy-Bake Oven. But they frustrated me—! wanted to make something bigger."

Her Easy-Bake Oven days quickly end-Her Easy-Bake Oven days quickly end-ed, and cake-making became a hobby."I always wanted to be a psychologist, so I got my Bachelor of Science degree at the U of A. I was going to do my mas-ters, but decided to travel first." So she taught English in France for a few years and ended up meeting her husband there. He was from Spain, so that's where they ended up, and that's where Dam's creative side began to emerge.

"My mother- and sister-in-law were both very creative and loved to paint. 1 tried it, but I could never seem to finish a painting on canvas," Dam laughs.

a shop and sell her cakes, "I thought it want to buy them.

But the thought stuck in her mind And one day, when she was back in Edmonton visiting family, pregnant and with her three-year-old daughter in tow, Dam decided it was now or never.

She chose now and stayed in Edmonton. Cake Couture opened its doors one band, because of his job, is still living in

"It's hard, but I have a lot of help from my mom and my two sisters. And my baby is a little angel-baby. And now, because I spend so much time at the shop, I don't cook. I don't even set foot in the kitchen at home-we eat out.

Dam says it's all worth it when a cus-



ALWAYS CHANGING >> Annie Dam's cupcakes use only the freshest ingredients ... 1849.

there's a list of flavours available. But

"I use recipes I've discovered over the playing around with flavours. And if there's something a customer wants that's not on the list, I'll find a recipe."

With cakes, Dam says she will design whatever you're looking for, whether it's a 3-D replica of a favourite stuffed aniit into a 3-D form. I've never done the same cake twice, so it definitely keeps

ensure that everything tastes as good as it looks, Dam focuses on using all-natural ingredients. "Our raspries, and the black forest cupcakes use are constantly changing, because it all

tomer comes in to pick up a cake. "I love to see the looks on people's faces when they see their cake. I love to see the excitement." ¥

REVUE // CONEY ISLAND CANDY

I want candy

Whyte Ave candy store trades in nostalgia



MARIA REYBYYCH

// MARIA@VUEWEEKLY.COM

someone who loves candy and hocolate, I always wait for the day after Halloween, Valentine's Day or Easter so that I can get good discounts on the sweet stuff. So naturally I noticed when a candy and novelty store opened on Whyte back in March.

I walk in, and at first notice how clean and well-lit this store is. Despite offering a huge selection, the space and the lays don't seem cramped or crowded. This store really hams up the nostal-

gia factor, trying to create a feeling of an old-timey midway's candy store. The appearance definitely achieves this theme—nice touches include the carousel horse rising out of a bin of candy, the posters for "freak shows" hanging at the back and the large picture of the Coney Island fair grounds in the 1940s gracing the back wall.
Unfortunately, the music playing in the background doesn't quite fit the atmosphere—Nelly's "It's Getting Hot

I examine some shelves offering a bunch of novelty gifts that range from silly to just plain bizarre-this is certainly a good place to check out if you're looking to buy a joke gift. For instance, if you know someone who likes toast or beef steaks, you can get that person a pack of bandages shaped like those food items (\$6.89). And what would cushions (\$4.49)?

Moving on, I approach the counter, where I order a small chocolate-dipped soft ice cream (\$2.50), otherwise known as a "Small Dipped Coney." Love the name; don't like the product. The chocolate dip tastes waxy and low-quality, and trying to describe the ice cream's flavour is like trying to describe a bald man's hair colour: it's difficult when there's nothing to describe.

Okay, so I'd go elsewhere on Whyte for ice cream. That's fine, because there's so much else to get here. I admire the many shelves of colourful candy, and I need a bit of time to select something. Sours are always a classic (\$1.99 / 100g). At the same price, I can also get some wine gums. But I keep looking, hoping to try something completely new, which is possible, even in this place of nostalgia—the store announces its new products with signs, which is helpful. Still, I walk past the jelly beans (\$3.49 ably wouldn't know which ones to pick, so I keep going.

I realize that I had passed another secstore, where the products are bound

Ring (\$9.99), which promises "clean fun" for couples. To cleanse myself, I opt for a Merciful Mint Breath Spray (\$5.29), which claims to wash away the sins of "liars, cheaters and wrong-doers." Personally, I just want to freshen my breath after that ice cream.

So I pick up the breath spray and keep looking, getting a good laugh at seeing an Electronic Yodelling Pickle (\$17.99). It's one of the oddest and funniest novelties that I've ever seen.

I look around a bit more, and find a new product, a chocolate bar called Good News (\$1.59), meant to be a celebratory snack. I get a faint hint of something that tastes like an Eat More bar, but then the moment passes. I wish that I had gone for the jelly

Finally, it's time to try the breath spray. And we have a winner! One light spray—the recommended dosage for a "foul mouth"—gives my mouth a cool, minty taste, one that actually lasts for quite some time. I'm

can go to find some silly gifts, along with many different kinds of candy. Halloween to return. V







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LIGUER

some fall colour

As the days get colder, it might be time to switch your liqueur



In the last couple weeks there's been a defi-nite shift in the air. Days are getting shorter, nights are getting colder and the sun's heat, even on warm days, feels thinner. We're on our way into fall. With weather like this, in the first stages of our turn away from warmth, I feel compelled to drink something that offers a bit of heat. That's why I turned to Domaine de Canton liqueur this month

Domaine de Canton is a French liqueur named after an old ginger-producing estate in French Indochine (now Vietnam) where the ginger liqueur was first made content than some liqueurs (28 percent)

honey and vanilla are added, giving the li-queur a punch of sweetness. It's been an award-winning darling of bartenders and chefs alike, and its marketing and packaging reflect its rarefied charms. Its price isn't for the weekend party-goer or the wallet-conscious, but if you're looking for warmth and a bit of character, Domaine de Canton

Open a bottle, and you will smell ginger has a definite, strong core of flavour, and its sweetness is reflected in its slightly syrupy gives a wallop of honey followed up by a

mentioned, Domaine de Canton has become a staple for many chefs. Its syrupiness is a benefit when it's used in sauces and garnishes. Try tossing it with pineapple for a fruit salad or drizzling it over vanilla ice cream. Used in this con-

text, Domaine de Canton's sugary

making a simple spritzer with a shot of ginger liqueur in soda water (play with proportions to find what you like).

The fact that it's fall also means that Thanksgiving is Just around the corner. Do-

maine de Canton is a perfect addition for

holiday festivities since ginger is a natural counterpart to all kinds of Thanksgiving

staples-think apples, cranberries, sweet potato, pumpkin. If you're looking to spice up your Thanksgiving, try simply adding a shot of Domaine de Canton to your favou-

rite cider, or try a twist on something super-

girly with a gingered cosmo. V

core becomes a benefit

SPICED CIDER

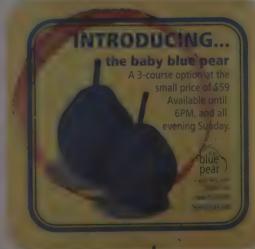
1 oz Domaine de Canton 6 oz sparkling alcoholic apple cider (vary proportions to taste)

Pour Domaine de Canton into a high-ball glass, then fill glass with cider.





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Chilean Carménère offers plenty of value



ménère from the dodgy liquor store by her place, I have to admit I was presents inviting aromas of red fruits, spices and berries. The tannins are gentler and softer than those of other medium- to fuller-bodied reds, and it

heather. With all this complexity packed mto a single grape varietal, I wanted to find out more. I already understood Chile for its New World style and affordability, but upon further examination, I discovered Chile, and Carménère in particular, have an incredible history steeped in the Old World. When the French and Spanish colonized South America in the 16th century, they naturally brought their own wines with them to plant in the colonized south and the sou

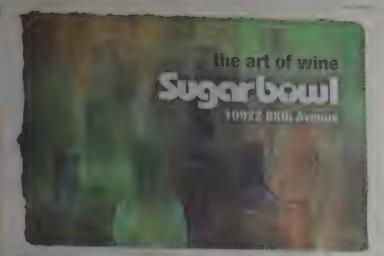
vines with them to plant in the colonies. Cabernet Sauvignon, Cabernet

One thing I appreciate most about my wine-drinking partner, besides her saily in Chile's Bordeaux-like climate, and the country's natural boundaries of value. The first time she brought home the Pacific ocean and the Andes moundaries of the Pacific ocean and the Pacific ocean and the Andes moundaries of the Pacific ocean and the Pacific oce

1867. As a result, it is nearly

America, and as a result, the Chilean Department of Agriculture officially recognized Carménère as a distinct va-

promising quality comes a price tag to match. You'll be hard-pressed to find a bottle of Bordeaux for under \$20—not bottle of Bordeaux for under SZU--not that this is a bad thing as Bordeaux delivers on its reputation for finely-crafted wines that are meant to be cellared. But if you're looking for a delicious, affordable wine to take home and drink that the secretaria is a related descendent. up as a pauper. W





FALL

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Randside Rest

plaid shirt by Eze Sur Mer sweater by Kersh necklace by Shag Wear jeans by Dylan George bag by George Gina & Lucy shoes by Minnetonka

(Bella Maas)

shirt by Nixon jeans by Kelly Slater jacket by Analog (Easy Rider)



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THANK YOU, EVERYONE!

The board, staff, clients and partners of HIV Edmonton would like to thank everyone who participated in, donated to, sponsored, volunteered for and otherwise supported the 2009 Scotiabank AIDS Walk for Life.

Over 400 walkers came to show their support, an increase of 50% from the 2008 Walk for Life, plus over 100 volunteers (up from 70 in 2008). This tremendous group of caring individuals enjoyed a beautiful sunny day, with activities such as the first ever Kids Zone, food vendors, an appearance by Jesse Lumsden of the Edmonton Eskimos, and a Post-Walk concert by The Blue Monteeos

Thanks to you, so far we have raised \$119,149 cash through the Walk.
Every penny will stay right here in the Edmonton area and will be used to provide support, outreach, education and prevention services through the Edmonton region.

In addition, thanks to our generous sponsors, we collected a record \$89,274 gift in kind donations.

Donations and pledges continue to roll in - we will publicly announce the prize winners October 5, Stay tuned!

OUR WORK DOESN'T END WITH THE WALK

Stay tuned to what's happening at HIV Edmonton by visiting www. hivedmonton.com, reading our annual report online or published in VUE Weekly, and stopping by the office.

Please consider continuing to help us throughout the year. You can make a difference in many ways.

- Volunteer to help at special events or on an ongoing basis.
- Become a member
- Commit to donating just \$25 month
- Donate supplies
- · Ask us how you can help.

Once again, and from the bottom of our hearts, thank you for supporting the Walk for Life

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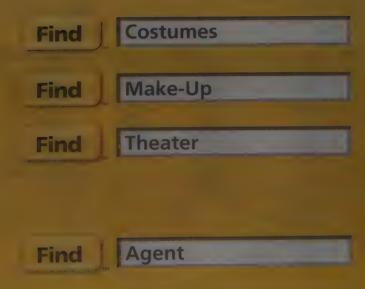
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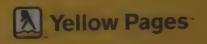
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ARTS



Arts Reviews

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PREVUE // THE WOMAN IN BLACK

Who ya gonna call?

Marianne Copithorne is out to unsettle imaginations with The Woman in Black

DAME BERRY

Marianne Copithorne certainly knows her way around the stage atre walking the boards and occasionally writing, she's since spent most of her time behind the curtain, picking up her MFA in direction from the U of A a few years back and being gainfully employed in the position ever since-including last year's haunting Palace of the End for Theatre Network-and recently taking over the reins for the Free Will Players. Nevertheless, she might not be the best choice to be directing a ghost story.
"I really can't watch any kind of horror

or anything—at least not alone," Co-pithorne admits frankly during a dinner childhood story about reading The Exorcist when she didn't realize no one else was home. "I ended up sitting by the house was just too scary to face.

it through the script of The Woman in Black. A ghost story in the old Victorian English style, it finds the aged Kipps (John Wright) trying to exorcise some of his own personal haunting in the form of a stage play. To that end, he en-lists a young actor (Mark Jenkins), who shows Kipps the ropes of performing as he recreates the fateful experience in a far-flung town. Sent out to sort through the estate of an old widow, Kipps is confronted by an eerie old house in the



HAUNTED >> The Woman in Black is a Victorian ghost story # Supplied

middle of a swamp, a town full of people who don't want to talk about the house and the odd sightings of the eponymous woman, a gaunt-faced spinster who gives off a bad aura indeed. Part campfire ghost story and part horror play, Kipps and the actor take turns both explicating the story and acting it out, their metatheatrical asides only serving to spookify the mysterious "real" goings on.

Just in case a staged ghost story doesn't quite seem like the most horrifying thing you've ever heard of, it's worth pointing out that The Woman in Black is terrifying enough to rank as London's West End's second-longest-running production, after The Mousetrap, having played continuously since 1989. That pedigree has perhaps turned out to be the scariest thing for Copithorne, who's been working tirelessly to find just the right kind of creepy mood.

From reading the reviews, you'll get everything from 'Oh my god, I was ter rified' to this kind of 'eh' reaction, so it means it works, you just have to find the balance," explains Copithorne. "It really scares the pants off people.

Frightfully removing someone's pants is no small trick for a staged play, though. There's room for neither film's ultimate control over point of view and mood, nor literature's psychological depth. For Copithorne, creating a play that will really get under people's skin is about nailing the atmosphere, a gargantuan task that requires the lighting, sound and acting to sync with a greater degree of precision than normal, as any one slipping can kill the audience's engrossment, and with it the whole point of the play.

"I don't know if I've ever experienced a play quite like this, where sound and light are mostly your set," says Copithorne, adding that the tech work has been par ticularly extensive on The Woman in Black, since each line becomes a whole different experience with each change of light or sound. "In film they have so many more points of view, so they can fool us much more. Here you're trying to create suspense, trying to get the audience to really, really empathize with the protago nist and the story that he's telling, so they can start to feel his anxiety.

"And then of course there's the dark ness," she adds. "Most of the time, we're telling the lighting guys, 'Bring it up, we can't see their faces.' Now, though, we're basically trying to see how low we can go with it. The less you can see, the more your imagination takes over and you really want to encourage people to get their imaginations going." V

VISUAL ARTS >> PRAIRIE ARTSTERS

Farewell, anonymous

Moderating online comments has become necessary to maintaining a relevant dialogue

A few weeks back, I was asked to infor- : who are so vehement in their engageof criticism. Leaving with more questions aligned with monologues than answers, I wrote a column on It has been said the

my experiences as both a critic and as a subject of concen-

Just barely one month later, that initial piece—which conhas ironically become fodder for anonymous online critiques to the point where I now feel obliged to moderate all comments on PrairieArtsters.com.

cism could be a sensitive and conscious response to an expression. Not everyone wants to engage, but there are those

mally share my thoughts on the subject : ments that their arguments are more

It has been said that anyone who comes up to the artist immediately following a performance cisms is a selfish foe. Genuine or helpful criticism tends to take time—to formulate all the

can be informed in a number of ways, and if done properly, the opinions shared than defensive reactions. In addressing

As both an active venue and archive for dialogue, Prairie Artsters continues to shift current phase of addressing regionally, if not nationally and internationally relevant

of feedback, there is now a check and balance to the issue of generating dialogue rather than just picking fights. Not responding only goes so far, and even rethe merit of all comments said by simply publishing or rejecting them in relation

print publishing, but in the realm of online publishing, the accessibility for anyone and everyone to partake in discussion re-

While I concede anonymous voices are capable of producing incredibly fruitful and profound insights, let's be real that the anonymous voices we're talking about are a specific handful of anonymous or moniker-wielding voices that have rarely, if ever, offered anything fruitful or profound.

They are the equivalent of hooded heck lers, espousing rants without taking responsibility in connecting their words to

know who these hooded voices are, in the long run there remains a very palpable lack of credibility and respect for opinions offered by real artists who choose to separate their opinions from their real persons. In my desire to move past the moot points of Edmonton's potentials and short comings, past entrenched stances of idolatries and -isms, I, and anyone else interested in moving the conversation along, need to let go and bid farewell to all that does not inspire and feed us.

As an end note to those who have en tertained themselves and many Prairie Artsters readers for the past two years, this is very likely the very last acknowledgment I will ever make of them. Take care and good-bye. W

their real identities. Although most of us : Amy Fung is the outhor of PrairieArtsters.com

Urban decay

The New Flaneurs suggests a modern world in ruins

The flâneur is the quintessential fig-ure of urban modernity. Coined by Charles Baudelaire, romanticized by is at its root the embodiment of physically moving through modernity.

Almost always understood as male, privileged enough to idle his days away walking and meandering aimlessly and restlessly down urban corridors, the flaneur feeds off the pulse of the city by. Beginning as a figure in the posttre, the flaneur moves through his city streets with little to no end purpose, but simply meandering to the nuisances

Doubling the notion of flaneurie with rienced during walking that encapsulates a fragment of civilization in ruins (or inversely, of nature overpowering the urban), the **The New Flâneurs** exhibit at the Art Gallery of Alberta ambitiously attempts to bridge these 19th century notions with more recent practices such as Situationist psychogeog raphy, parkour and contemporary art works culled from its own collection.

Though there are evident ties between flâneurie and parkour as they share similarities in being of Parisian origins, wardly with the rest of the show.

Photography is the prominent medium of choice, as Hubert Hohn's deserted black and white suburbia are shown facing Edand white suburbia are shown facing Ed-ward Burtynsky's consistently sublime devastations of human advancements. Equally, George Webber's portraits of de-serted sweat lodges evocate the decay of the sublime. Together, they spell out the doom of the 20th century. Depressing as a desolate and static modern world.

Proposing a common thread tying all of these ideas together, that thread is in fact a movement-based approach to restricted to the gallery save for a few outdoor programming initiatives and film screenings, there is a major void of



actual movement within the show. Movement is suggested amongst the handful of frozen pedestrians in Mark Armeson's dated Edmonton photographs, but it's really only media artist Don Gill's photography slideshow and video collaboration with dancer Sarah Williams that evokes movement as a keystone. As a for-mal exercise, "Erratic Spaces" documents a series of Williams' non-choreographed movements in relation to urban spaces

The biggest issue in viewing this show was, ironically, the inability to navigate the viewing space. Erecting a multi-pan-elled installation that doubles as extra wall space, the viewer is immediately which although suggesting viewers can trace their own paths around and along these temporary blank structures, in reality, just creates physical barriers. V





School of punk rock

Dallas Thompson's book connects teaching with punk-rock ethics

BRYAN BIRTLES

f lan Mackaye taught you algebra, you'd probably learn about a lot more than just linear and quadratic ations When Dallas Thompson, merly of both Secret Fires and Fractal Pattern, decided to go into teaching, he decided that his students wouldn't be limited to just what was set out in

Working a crappy job as an airport baggage handler led Thompson to an epiphany—working for \$9 an hour do-ing something he hated wasn't going to cut it for the rest of his life. So he dusted off his science degree, which he hadn't

ter-degree in education. In an effort to reflect upon his progress—something recommended within the program— Thompson started a blog which has formed the basis of a book he's releasing entitled Lesson Plans, Touring Vans a How I Started Teaching.

"A lot of the things I learned from records—like the Fugazi records I lis-

tened to growing up-how do you apply that to something other than booking tours and putting on shows? How do you apply that in the classroom? Being ethical, democratic principles, environmentalism, how do you apply that in the classroom?" he asks rhetorically. "You can go by the curriculum and the guides, or you can build upon them with what you learned over the past 15 years. That's something 1 always struggled with because there's the easy way and then there's the right thing to do.

The book recounts both the usual stuff education students go through-learning to teach, doing a practicum, the brutal honesty of kids—but also puts the focus on his own moral standpoints which, influenced as they are by the punk rock ethos, are sometimes at odds with those of the average Albertan.

"When you go in there and you're like me, vegan, an environmentalist, really political, you have to be careful what you mention in the classroom because it can come back to you," Thompson explains. "But at the same time it's like, 'Why did I learn all of these things? Why do I have a voice?" it's not to hide it from kids. I would never tell a kid, 'I think you should be vegan, I don't think you should vote for Stelmach,' but I think it's important to get kids to think, because I don't think they're challenged a lot of the time

At one point, Thompson's former band the Secret Fires were able to play a show at the junior high he happened to be student teaching at, something that seemed to have a huge effect on the kids he had been interacting with for a few months, many of whom had . never seen live music. It was important to Thompson because he knows the transformative effect live music can have on a young person.

"I grew up in a small town where bands never came and the first time I saw live music was when the only high school band in town came to my school and played at lunch hour. I just remember being like, 'Holy smokes! You can pick up a guitar and learn how to play it?' Those guys were my age and that was huge for me." He says. "A couple months later I went out and bought a guitar, it had that kind of effect on me." W

LESSON PLANS, TOURING VANS & HOW! STARTED TEACHING RELEASE PARTY







Your Music Destination

TOP 30 FOR THE WEEK OF OCTOBER 1, 2009

- 1. 'Corn Living Losin 1 aten Campler (new west)
- 2. Sam Baker Cotton (music road)
- 3. Monsters Of Folk S/T (shanorila)
- 4. Tom Russell Blood And Candle Smoke (shout)
- 5. Slaid Cleaves Everything You Love Will Be Taken Away... (music road)
- 6. Delbert McClinton & Dick 50 Aquired Taste (new west)
- 7. Levon Helm Electric Dirt (dirt farmer)
- 8. John Wort Hannam Queen's Hotel (black hen)
- Watermelon Slim Escape From The Chicken Coop (northern blues)
- Christian Hansen & The Autistics Power Leopard (ch
- Kieran Kane Somewhere Beyond The Roses (deac recko) in
- 12. Tinariwen Imidiwan: Companions (outside)
- 13. Rossoc V Galmela 11:11 (air
- 14. Dustin Bentall Six Shooter (impala)
- 15. John Fogerty & The Blue Ridge Rangers Rides Again Iverve
- 16. Steve Earle Townes (new west)
- 17. Pear Jam Back Space (Inchies wrench
- 18. The Black Dahlia Murder Deflorate (metal blade)
- 19. Raul Malo Lucky One (concord)
- 20. The Wooden Sky If I Don't Come Home You'll Know I'm Gone (bbr)
- The Dead Weather Horehound (warner)
- 22. Wilco The Album (nonesuch)
- 23. Dan Mangan Nice, Nice, Very Nice (fu:m)
- 24. Gurf Morlox Last Exit To Happyland (gurf morlix)
- 5 The Cave Singers Welcome Joy (matador)
- 26. Trevor Tchir Sky Locked Land (riverdale)
- 27 Modest Mouse No One's First, And You're Next (epic
- Fruit Bats The Ruminant Band (sub pop
- 29. Johnny Flynn A Laium Iverligu
- 30. Behemoth Evangelion (metal blade)

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THEATRE // LAID

Gettin' lucky

Victoria Maxwell juggles dating and mental illness in Laid



CRAZY IN LOVE >> Victoria Maxwell discusses finding romance in spite of mental illness # Supplied

BWOTELEFINONS

// PAUL @ VUEWEEKLY COM

When Victoria Maxwell was diagmosed with bipolar disorder, she quickly realized she didn't quite fit into the usually reported categories of affected people

There were two extremes that were usually given attention to," she explains over the phone from a hotel in Saskatoon. "Either the celebrities that you hear about, and then the very other extreme of people that were living on the streets and very marginalized. And I didn't really relate to either that well. I didn't have, thank goodness, the experience of being homeless, but I also didn't have the resources that celebrities often have."

There was a group of people like her though, albeit one far less polarized or reported on: those trying to live full, normal lives while quietly coping with their illness

"We never really hear about [them], mainly, I think, because people are still afraid—and rightly so—that when they talk about that they have a psychiatric illness and they're doing, well, there could be repercussions," she says.

a playwright-performer has explored

the tribulations that people like her have had to go through to manage their mental illness while living their lives. She speaks and performs at mental health conferences across North America, frequently blogs about the subject, has written a pair of very well-received autobiographical shows (Crazy) for Life and Funny ... You Don't Look Crazy) and is busily putting the final touches on her third one-woman performance, Laid, excerpts from which are being presented this weekend.

formance, Laid, excerpts from which are being presented this weekend. Laid follows Maxwell's forays into dating and romance, an aspect of life that's affected by mental illness, yet rarely gets seen as being so—for example, how do you tell a potential partner that you're bipolar without chasing them away?

are more about the experience about are more about the experience of overcoming the stigma, dealing with the
symptoms itself," Maxwell says. "The
past plays that I've done have dealt with
lichose issues] as well, like getting back
to work. And those are all really important as well, but I thinksometimes when
we get ill, particularly with a psychiatric
disorder, we sort of forget about all the
other things that, just as we're reclaiming our life, everybody wants—which is
a relationship, usually."

Mixing her own struggles with a cómic slant has let Maxwell have quite an impact within the mental health community, though performance wasn't how she thought she'd be exploring her illness. She'd actually left theatre after her diagnosis—"[I] realized the lifestyle in the industry wasn't conducive to my mental health, too much financial instability," she notes—and wasn't necessarily aiming to get back, but as she began to speak and write on the subject, it became the natural way to for explore the issue and explain it to others.

"T didn't know I was going to be doing shows about it, I thought maybe I would just write short stories or excerpts or something," Maxwell says. "And I started doing readings, and people wondered if it was a show. I found that, I guess because the nature of storytelling really draws people in, it seems to be one of the most effective ways to let people have the experience of what it can be like to have a mental I lines."

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FAVA - The Film and Video Arts Society, Alberta • 9722-102 St • 780-429-1671 • The Outtake Party: FAVA's annual party during the Edmonton International Film Festival • Oct 2, 80m • Free

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GALLERIES + MUSEUMS

AGNES BUGERA GALLERY - 12310 Jasper Ave - 780.481.2854 - Agnesbugeragailery.com - 7455A0E5: Artworks by Ernestine Tahedi; until Oct 8 - Artworks by Richard Herman; Oct 17-29; opening reception: Sat, Oct 17, 2-4pm. artist in attendance

ALBERTA CRAFT COUNCIL • 10186-106 St *280.488.6611 • Discovery Gallery: SAVING PARADISE: Trees of the Canadian West by textile artist Lorraine Roy; until Oct 31 • Lower Gallery: HITCHED: Couples in craft • Until Oct 3

ALLEYSCAPE STUDIO-Red Deer • 4930
Ross St Alley, 403,597,9788 • THE ACCIDENTAL
NATURE OF MUCH THAT APPEARS: Small
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- 180-459-3679 • artbeat.ab.ca • An art contest enth are homes resulting in an exhibit for the monang artist at art beat • Oct 1-15

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BILTON CONTEMPORARY ART-Red Deer • 4b-5809-51 Ave, Red Deer, 403-343-3933 • WALLS AND WHISPERS: Ceramic works by Eva Lapka • Until Oct 17

CENTRE D'ARTS VISUELS DE L'ALBERTA
• 9103-95 Ave • 780.461.3427 • savacava.com •
AUTUMN HARVEST: Paintings by Francine

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave - 780.498.1984 - FALL SALON AT RED: Christl's paintings from the past -Until Oct 2

CROOKED POT GALLERY • 4912-51 Ave, Stony Plain • 780-963-9573 • Open Tue-Sat 10am-5pm • Clay works by Robert Ford and Cheryl Anderson • Until Oct 31 • Opening: Sat, Oct 3, 10am-5pm

ELECTRUM GALLERY • 12419 Stony Plain Rd • 780.482.1402 • Gold and silver jewellery by Wayne Mackenzie, and artworks by various artists

FINE ARTS BUILDING GALLERY - U of A, Rm 3-1, 113 St, 89 Ave - 780-492-2051 - GERMINATIONS: recent works by MFA and M Des students at the U of A providing an introduction to the student's research, curated by lit ingram - Oct 6-31 - Opening reception: Thu, Oct 8,7-10pm #

FRINGE GALLERY • 10516 Whyte Ave, Paint Spot bsmt • 780.432.0240 • Artworks by Paddy Lamb • Through Oct

GALLERY AT MILNER • Stanley A. Milner Library Main Fl, Sir Winston Churchill Sq •7804967930 • SOARING CHINA: Photo exhibition; until Oct 4 • Group exhibit by the Edmonton Art Club • Oct 1-30

HARCOURT HOUSE GALLERY + 11215-102 St + 780.45.4180 - Main Gallery. SPACES WITHIN WITHIN SPACES. SIX VESSELS. Artworks by Jennifer Bowes. Sarah Alford and Shirley Wiebe - Pront Room: SXYVESSELS. Paintings by Jennifer Domer - Until Oct 10

HARRIS-WARKE GALLERY-Red Deer
• Sunworks, 4924 Ross St • 403,346.8937 •
harriswarkegallery.com • EGGSHELLS FOR
CHANGELINGS: Ceramics by Dawn Candy •
Until Nov 6

JEFF ALLEN ART GALLERY - Strathcona Place Senior Centre, 10831 University Ave *980.433,469 - seniorcentre org - Open: 1130am-1pm; 3-apm - MEMORIES OF YES-TERDAY: Oil paintings by Pearl Murray and watercolours by Rita Mittlestad - Oct 6-29 - Opening reception: Oct 14, 6:30-8:30pm

JOHNSON GALLERY - Southside: 7711-85 St - 780-455-577; Serigraphs and watercolours by George Weber, photos by Javid Baine, paintings by Dave Ripley and Glenda Beaver, pastels by Dan Bagan, pottery by Noboru Kubo - Northride: 1817-80 St - 780-479-8424; Artworks by Noval Morrisseau, Illingworth Kerr, Alex Janvier, George Weber, Daniel Bagan, Jim Brager, Andre Besse, Geza Marich, pottery by Noboru Kubo

LATITUDE S3 - 10248-106 St - 780.423,5353 - Main Space: DAZED AND AMUSED. Artworks by Chris Reid, until Oct 42 - Projlar Room. FROM SIX TO GROUND: 200 FRAMENTED LANDSCAPES: A series of collages create abstracted landscapes by Kristen Hutchinson; until Oct 22 -

LOFT GALLERY • 590 Broadmoor Blvd.
Sherwood Park • 780.922.6324 • Open every Thu
5-9pm; Sat 10-4pm • FLORALS AND STILL LIFE:
until Oct 31 • Art Society of Strathcona County
general meetings the and Tue each month

MCMULLEN GALLERY - U of A Hospital, 8440-112 St - 780-407.792 - COLLECTING, COLLECTED, COLLECTIONS: The Women's Art Museum Society of Canada show featuring women's collections; until Oct 44 - Drawings by Susan Casault; Oct 10-Nov 4: opening receptions: Sun. Oct.

MCPAG - Multicultural Centre Public Art Gallery, 5412-51 St, Stony Plain - 780-963-2777 Alberta landscape paintings by Carol Hama and Sharon Hazen; until Oct 7

MICHIF CULTURAL AND MÉTIS RE-SOURCE INSTITUTE - Making Ave St Albert - 190 for 6-26 - Aberopusal Veterans Display - Onft Shop - Engre wearing and sa

MUSÉE HÉRITAGE MUSEUM . 5 St Anne St, St Albert . 780. 499.1528 . DECOYS TO DECORA- TIVES: the History and Art of Decoy Paining.
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780-431.2966/80.243737 • BACKWARDS STARE:
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ROYAL ALEX HOSPITAL • Food Court, 10240 Kingsway • Artworks by the members of the Emerging Artist Society of Alberta • Until Oct 5

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SNAP GALLERY - 10309-97 St + 780-423.1492 Main and Studio Gallery: PROSPECTUS: SNAP
Membership Exhibition curated by Belfast Print
Workshop, Northern Ireland - Until Oct 17

SPRUCE GROVE ART GALLERY - Melcor Cultural Centre, 35-5 Nev, Spruce Grove -780-05-0664 - 2009 SENIOR'S SHOW: Artworks by Albertan artists over 55; until Oct 10 -Parlaland Potters show; Oct 13-33; opening teception: Sat, Oct 17, 1-4pm

STUDIO GALLERY - 11 Perron St, St Albert, 780.460.5993 • THREE'S COMPANY, TWO'S ONE: Artworks by Frank vanVeen • Oct 3-31 • Opening reception: Sat, Oct 3, 1-4pm; artist in attendance

TU GALLERY 10718-124 St • PERFECTLY FRAMED: Introducing the "Concerto" line of frames with framer Lorna Paterson • Until Oct 26

VAAA GALLERY • 3rd Fl, 10215-112 St • 780.431.1731 • Doing What Comes Naturally: Artworks by the membership Hand Weavers, Spinners and Dyers of Alberta celebrating the United Nations International Year of Fibre • Until Oct 10

WEST END GALLERY - 12308 Jasper Ave -780.488.4892 - Featuring artworks by Jean-Gabriel Lambert; until Oct 1 - Artworks by Joanne Gauthier; Oct 3-15

LITERARY

ARTERY + 9535 Jasper Ave + Pump your Fist, Rap and Resist: People's Poets; Thu, Oct 1, Tym (door, So - Lateray Saloon: Launch party with Annasi Writers reading from new works, hosted by Lynn Coady; Tue, Oct. 33, 70m (door). Spm (show); 35 cover + Sarah Ivany Book Launch; Wed, Oct 14 + PBN Writer's Gabaet; Thu, Oct 13

AUDREYS BOOKS - 10702 Jasper Ave - 780.423;3487 - Poetry Nights and Fri each month - Book launch for Satya Das' new book, Green Oil: Clean Bnergy for the 210st Century?; Fri, Oet 2 4-7pm

BLUE CHAIR CAFÉ • 9624-76 Ave • 780.469.8755 • Story Slam: every 3rd Wed of the month

CARROT CAFÉ - 9352-118 Ave - 780.752-4867 - Carrot Writing Circle - Every Tue, 7-9pm; A critique circle the 4th Tue every month

CITY ARTS CENTRE - 10943-84 Ave - 780.931.4409 - T.A.L.E.S. Monthly Storytelling Circle: Tell stories or come to listen; 2nd Fn each month - Until Jun, 8pm; \$3 (free first time)

HAPPY HARBOR COMICS-VOL 1 - 10.112-124 St - 780-452-8311 - purespectory - Taste of Pure Speculation Festivals Featuring Buck Green, story readings, music by Edward Willerth - Prinoire of Growing cast reusion and more + Prince of Control Cost - 10.112 - 1

HUMANITIES CENTRE - Lecture Hall 3, U of A • 380.492.0418 • 315.4180 Hertacafeful • 510nes from The Peep Duries: How We've Learning to Love Wotching Ourselves and Our Neighbors, a video/talk by author and pop culture guru Hall Neidmoreful • Mon Ord to propone # 1000 Hall Neidmoreful • Mon Ord to propone # 1000 Hertacafe * 1000 Hertacafe *

LEVA CAPPUCCINO BAR • 11053-86 Ave • 780.479.5382 • Standing room only, poetr every 3rd Sun evening

3' OF 1 1/000 W VUEWEEKLY

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd • 780-427.1750 • culture alberta
colorebluse - Archives and authors: fall lecture

etries local authors discuss their works and how they used archives as a part of their research: every Wed in Oct (OCT, 14, 14, 12, 13), 7-8pm; free, call to pre-register - Voices of the part: A Storytelling Event Featuring storytellers Stephanic Benger, Dawn Blue, Bethany Ellis, Renée Englot and Wendy Edey; Thu, Oct 8, 7-9pm; free, pre-register at 78-04-27-750

ROSIE'S + 1047-80 AVE + 780-9314409 +
TALES: Edmonton Storytelling Cafe: TALES.
Alberta League Encouraging Storytelling open
mic + sat Thu each month, 7-9pm; Pay-WhatYou-Will (min 86) + Dark and Stormy Night:
Featuring Kathy Jessup, Dawn Blue and Kate
Quinn, and open mic, Thu, Otc 1

ROUGE LOUNGE • 10111-117 St • 780.902.5900 • Poetry Tuesday: Every Tue with Edmonton's local poets • 8pm • No cover

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UPPER CRUST CAFÉ - 10909-86 Ave - 780-431.8:vq - strollofpoets.com - The Poets' Haven' Monday Night reading series presented by Stroll of Poets - Every Mon. 7pm - 55 door - Oct , features Pitram Atwal, Carlean Fisher, Anne Gerard Marshall, Alice Major, and Joyce Pinckney.

THEATRE

THE APOLOGY OF SOCRATES • Timms Centre, U of A, 87 Ave, 112 St • Humorous dramatization of the famous philosopher's defense while on tral for his life in Athens • Tue, Oct 6, 7:30pm • \$20/\$10 (student) at TIX on the Square

BLACKBIRD - Citadel's Rice Theatre, 9828-102A Ave - 780.425,1820 - citadeltheatre.com - David Harrower's play about lust, love and lost innocence, directed by wayne paquette - Oct 3-25

CHIMPROV - Varscona Theatre, 10329-83 Ave-780-433,3399 - Rapid Bive Theatre's imprev show featuring some of Edmonton's hottest comedy troupes every Sat, upm, except for the last Sat of each month - Until June 12- Sto (door)[83] (Rapid Bive Theatre member][85] (high school students)] and at TIX on the Square

DES FRAISES EN JANVIER (STRAWBER-

RIES IN JANUARY) - L'UniThéltre, La Gté francophone, 862-9-8: 170-66-98,200-huinteaire ca - By Breigne de la Chenditre, dureted by Daniel Couper. Try to extract fact from fieldon in this story about the complicated countable potwoen Sophie about the Countable Sophies (1984) Salva (2010) Salva

THE DROWSY CHAPERONE - Citadel Shoctor Theatre, 9828-101A Ave - 780-426-4811 - Main Stage Series: A toe-tapping tribute to the golden age of musical theatre. Book by Bob Martin and Don McKellar; music and lyrics by Liss Lambert and Greg Morrison -

lyncs by Lisa Lambert and Greg Morrison -Until Oct 4

EVERYBODY GOES TO MITZI'S Varscona Theatre, 10340-83 Ave - Teatro la
Quindicinà's new musical comedy starring
Leona Brausen - Oct 8-20.

NASHVILLE ICONS - Mayfield Dinner Theatre, 16815, 109 Ave - 780-483-4051 - By Tracey Power and Will Marks, celebrating the evolution of Country Music, from its early days with Hank Williams, to modern day superstars Garth Brooks and Shania Twans - Until Novs -Buffet and Show from \$5,90.

SCHIZERELLA—THE ODDITIES VARIETY SHOW. Stanley A. Miliner Library Theatre (Lower level) - The Schizophrenia Society of Alberta, the Oddities, and the SOS players will perform the fary tale, Schizerella, written by Sam Varteniuk. Sal. Oct.), pure Free (donation to the Schizophrenics Society of Alberta)

STRUT AND JIVE THE NIGHT AWAY
- Jubilations Dinner Theatre, 8881
370 St, Phase II WEM, Upper Level - 1780.884.4444/1.897.342,4444 (Toll Free) - Hustle back to the 'yos, featuring the funkiest hits of the flashiest decade in history - Until Oct 25

THEATRESPORTS • Varscona Theatre, 10319-83 Ave • 780-433.3399 • Rapid Fire Theatre presents the 3oth season of The atresports every Fir might at 1 µm • Until July 10 • \$10 (door); adv at TIX on the Square

THE WOMAN IN BLACK - Theatre
Network; 1079-3142 St. +98.23,34.60 + theatrenetwork ca - Adapted by Stephen
Mallastrat from the book by Susan Hill
starrings; Mark Jenkins and John Wright. A
chilling combination of class-, ghost story
and old-fashioned storytelling. Usuft Oct is
Two-For-One-Tue: Say/Sun Thin Say (adult),
Say (student/jenior); Fij/Sat: 52y (adult))Say
(audent/jenior) at TIX on the Square







Tov Story

Three Monkeys

Onlineatvueweekly.com

Best of 2000s: Getting Animated by Brian Gibson

Brian Gibson shows that the best animated films the 2000s didn't shy away from very real emot

REVUE // SOUL POWER

Funk soul brothers

Soul Power condenses but captures the musical bliss of a 1974 concert

JOSEF BRAUN

he concert was held in Kinshasa, Zaire (now Congo) back in 1974. It was intended to coincide with the heavyweight championship fight between Muhammad Ali and George Foreman, the legendary "Rumble in the Jungle" that eventually found its way onto the big screen in Leon Gast's superb 1996 documentary When We the fight was delayed, but the concert thing of my personal musical inclina-tions—shit, if you share an interest in great popular music at all-you were probably watching Kings and thinking to yourself how all this Ali and Foreman footage and all this commentary from Norman Mailer and Spike Lee is totally awesome and everything, but Jeffrey Levy-Hinte must have been up to it and assembled some dazzling fragments into a parade of musical bliss called Soul Power.

The line-up was conceived as a cel-American music-and it should be stressed that when we say African-



American we're referring to the Americrowd as B.B. King and Bill Withers. And did I mention James Brown? Sure, interests of money-gobbling fight pro-moter Don King, but the integrity of the music itself is beyond question. Its overwhelming energy, combined with not uncomplicated messages of perglobal culture in the mid '70s, which remains a watershed moment in popular music and black power. Compressed as it necessarily is, Soul Power has a few is-

Some fascinating early scenes conin a developing country, yet the party starts before the musicians even arrive. A terrific sequence finds a bunch Tive. A territic sequence mads a bunch of them jamming on the plane during the flight over, with Cruz making a groove just by knocking a plastic cup on the upper luggage rack. Another sequence showcases the excellent local bands setting up their equip-ment on Kinshasa downtown corners for the best street performances of course, hugging Brown on the tarmac, dumping buckets of sugar into his coffee and riffing gloriously and vainly on notions of homecoming, cultural repression and personal freedom for the cameras, while Don King makes a grand appearance wearing his electro-shocked 'fro and one ugly motherfucking jacket. There's a lot of talk about the meaning of the event and the importance of development and financial reform by numerous spokesmen, though finally Brown cuts to the chase with wry comments

Brown's climactic performance, so

acronym for Godfather of Soul etches across the sexiest male potbell showbiz history, with an electrify JBs—featuring ace saxophonist Main Parker—backing him up, is mage cent, and "Cold Sweat" a major h light of the film. Yet the acts lead, light of the him. Yet the acts [call, up to his appearance are often just a sublime. Bill Withers supplies a maing, stripped-down rendition of "Hame She'll Be Happier." Makeba, sp. ut ing a weirdly elegant fauxhawk per forms "The Click Song." And these something positively cruel about only song from Cruz being a knock-out "Quimbara" (as though Cruz knew any other way to do it). To really give a more penetrating sense of just how diverse and dynamic those three days of music really were, Soul Power ply needs a lot more soul music, more than its 93-minute running time can handle. So I'm crossing my fingers in the hopes that Mongrel will cough DVD with lots and lots of extra perfor to miss a chance at enjoying Soul Power on the big screen, however truncated its musical bits may be.

FRI, OCT 2, SUN OCT 4 & TUE, OCT 6 (7PA

DVD DETECTIVE >> ESSENTIAL ART HOUSE IV

Film fest in a box

Essential Art House Volume IV collects a diverse, mostly worthy group of films

A little film festival captured in a stark- : lands farm, where he evades capture with ly handsome black box, Essential Art the aid of a heartbreaking Peggy Ashcroft, House Volume IV contains a diverse to ... oh, just watch it already, whether for selection of titles, some previously available on the Criterion label DVD

and some new to DVD, some familiar and some forgotten, nearly all of them absolutely worth the attention of any

Is there any film more relentlessly entertaining than The 39 Steps (1935)? I considered not both-

less adaptation of John Buchan's novel travels light, with its hero, Richard Hannay (Robert Donat), an ordinary tourist turned wanted man with perhaps the cinema's least convincing Canadian accent, going from a London theatre, where a riot breaks out over some guy's demands to know the age of Mae West, to his apartment, where he fries up a giant haddock for a soon-tobe-dead lady spy while smoking a cigarette siere salesman shows his wares, to a High-

Adapted from Emile Zola's 1877 novel L'Assommoir, Réne Cléthe titular Parisian washerwoman's struggles with poverty, physical handicaps, gossipy women, small business management, motherhood, slovenly alcoholic men, the impossibility

of class advancement and burning desire. recall Cartier-Bresson, a series of ordinary riotous cat fight involving buckets of water, working class wedding party's impromptu and skirts, and a gloriously carnal dinner party centered around the consummation a most unexpected confrontation between Gervalse's former and present lovers. The portrait of a busy household teeming with over her goose, longing for the blacksmith

Can't say the same of Le jour se lève (39), much as I truly wanted to. It's ultra fatal considered a prime example of poetic

guy underwhelmed me with its fairly balove, its lack of any real comment on class and its lapses in logic—is it me or are the trigger-happy, teargas-wielding police who besiege Gabin's apartment overreact-

spectrum, detailing the overpowering at Nax Ophils' masterpiece The Earnings of Modame de (53), the lovers are nearly drowned by the almost endless parade of opulence and activity, including a puppet show, a game of ring-tossing around the necks of swans, a ballet, a grand of Archduke pouring booze over the bosom of many fetching ladies and finally shooting his mirror reflection. Yet the moment Boyer and Darrieux do share are application priately fleeting and delirious, all gint me eyes and sudden realizations delivered

nection save their revered status, bu couldn't help but note that the major of them feature a climactic death played out in the first rays of daws includes a film that boasts what's s Japan, which ends with Toshiro Attached flailing hysterically through his fort fect place to end this series, except the still haven't gotten around to Powell an Pressburger's Toles of Hoffmann (St their adaptation of the Offenbach opera where in the movie. V

EIFF: round two

one's coverage of the Edmonton International Film Festival continues

... ov David Berry (08), Josef Braun nath on Busch (1841), Bryan Saun-s (885), Idom Wajaran Blain (448) screenings are taking place at Empire Centre Theatre.

ted by Paul Cotter

. first half hour of Bomber is a little igh to get through. After an opening year-old Alistair appear endearing, the e main characters are stuck in a van g mean to each other for no apparent on. Occasionally the protagonist's end appears to do the same. But it is better: although it finishes with a bit a lecture about feelings (and how we ouldn't keep them bottled up), it is at mes pretty f unny. Still, a lot of trouble

tive, non-diagetic sound effects and most

Love at the Twilight Motel Directed by Alison E. Rose Sat, Oct 3 (4 pm) *****

There's no such thing as a one-night stand for the regulars of the Twilight, motels lining a Miami strip. Self-pro-claimed ladies' men and ladies of the night, serial cheaters and thrillseekers Their stories are touching, troubling, of-



TEASE >> The elderly greet soldiers in The Way We Get By // Supplied

ould have been saved if the characters

rected by Dominic Perez

the exciting twist is that the undefined

a double life, some simply addressing the commonalities that bind disparate desperate individuals running out of options. On the whole Rose's stripped down doc is engrossing, but there's a tinge of pure voveurism too, that finally keeps the sionate as it wants to be. JB

Passenger Side Directed by Michael Bissonette Thu, Oct 1 (9:45 pm), Sat, Oct 3 (2 pm)

Michael, a jaded writer trying to pull his

drug addict brother Tobey, who falls to do the same. Their consistent bickering forces them to face each other in the reality of their situations, turning out a narrative that is concurrently simple and jarringly contemplative. Possenger Side imagines the marriage of the existential road movies of the 1980's and new-school Apatow-associated character comedies, and will likely be one of 2009 EIFF's most satisfying surprises IBU

Pirate for the Sea Directed by Ron Colby Fri, Oct 2 (1:30 pm), Sat, Oct 3 (noon) ****

Paul Watson, the witty, likeable captain of the Sea Shepard, is not a pirate of the sea, but a pirate for the sea: he cuts the lines of illegal "shark-finning" operations, fouls the props of whaling The Premier of Newfoundland and Labrador even goes so far as to call Watson a "terrorist" for his actions against the seal hunt. Kicked off of Greenpeace's board of directors because of his bold approach to environmental conservation. Watson confidently goes head-tohead with poachers and coast guards all over the world, and he and his crew are arrested, released, celebrated and rearrested too many times to count. Best of all, the audience gets to witness it all in this suspenseful, action-packed documentary that manages to be both funny and eye-opening BRS

Pop Star on ice Directed by David Barba and James Pel-

Sat, Oct 3 (2:15 pm) ****

Admittedly, this film has its moments. funny, chuckle-inducing glimpses into the not-so-typical life of Johnny Weir,

three-time United States figure skating champion. Weir's career has followed a turbulent rollercoaster of a path, and Weir himself is a little bit different from other figure skaters on the circuit—that much is clear However, this documentary straddles a fine line be tween providing genuinely interesting glimpses into Weir's life and deteriorat ing into a self-gratifying outlet for Weir, who-by the end of the film-paints himself quite clearly as immature diva with a narcissistic personality. While his tiradés on screen are occasionally amusing, they're all too often just too annoying to watch. BRS

Time Science base Directed by Todd Berger Fri, Oct 2 (7:15 pm) ***

The metafilm tricks can be chokingly CONTINUED ON PAGE 39 >>



SIDE BY SIDE >> Passenger Side inerges 80s road movies with Apatow condedy



To infinity and beyond, again

Years later, Toy Story and its sequel remain superbly crafted children's movies with genuine adult appeal

DAVID BERRY

DAVID@VUEWEEKLY.COM

Earlier this year, Pixar head John Lasseter made some waves when he publicly declared that Pixar was out to make art, not necessarily films with direct merchandising tie-ins and spin-off options. That it was a shocking statement in some quarters should tell you something about the motives behind most children's entertainment, though it also sheds some interesting light on Toy Story and Toy Story 2, the franchise that announced Pixar as a major player in the animation world.

The marketing tie-ins are obvious—and Disney shook every last cent out of the Toy Story piggy bank, with everything from action figures to Saturday morning cartoons—but in light of their work since, Toy Story looks a bit like a Trojan horse, a to aching and intelligent story hidden behind enough profitable peripherals that the bean counters would basically give them carte blanche moving forward, freedom they've since used to make near-stient films about lovelorn robots and 3-D adventures about widowers. If that's the case, Lasseter is as shrewd a businessman as he is an artist, even if he's not creating characters based on what looks good as a plush toy.

There is a certain simplicity to Toy



FEELING THE BUZZ >> Toy Story was about more than just merchandising work

Story when compared to Pixar's later work, but that probably has more to do with the fact they were still creating the template they would go on to tweak and extend. It's easy to forget that Toy

Story was the first entirely computer animated feature film ever released, al though, like the new 3-D gloss it's beer given (I still don't quite get the appea of 3-D, given that once you've seen it. i

more or less ceases to be anything but texturel, the technical achievements, fittle, are state for fifth as sumed into a smart and entertaining film that works across multiple spectrums: child to adult as much as casual viewer to critic. Lasetter and his team managed to fit in a fable about old versus new and the importance of family between a healthy dose of slapstick gags, venerable pop cultural references and the occasional dose of straight-up action—Id count the escape from toy torturer Sid's house and the final RC car race for the moving van up with any animated chase sequences.

The actual story, if you've completely missed the boat, concerns Woody (Tom Hanks), the long-time favourite among Andy's toys and his insecurity about Buzz Lightyear (Tim Allen), the shiny new plaything who has yet to figure out that he's an action figure. Woody accidentally pushes Buzz out the window, and then the chase is on to get him back in time for moving day, so the rest of the toys don't turn against Woody.

Toy Story is a breezy little gem, although stacked up against its sequel, it's easy to see how much Pixar's creative team matured in even four short years. Toy Story 2 follows Buzz's efforts to get Woody back after he's stollen by a chicken-suited toy salesman who needs the doll to com-

plete his collection of toys from Woods Round-Up, a popular marionette shortom the '50s. The prospect of bein adored forever, not just tossed out with erest of the toys once Andy gets old, appeals to Woody, though, so Buzz and the gang—the inspired supporting estor both films includes a piggy had (John Ratzenberger), a Mr. Potat (John Ratzenberger), a Mr. Potat (John Rickles) and a hilariously important of the prospective statement of the proposal support of

It's that last bit that really makes Toy Story 2 something special, and closer in spirit to the subtly delivered but overarching messages of the later were. This is a family movie that's essentially telling parents how important their kids are—how, literally in this case, you should be willing to give up immortally to keep them happy and loved through their early years, and beyond—and abseliarly touching sentiment. That wanages to be delivered by characters most other studios wouldn't think about pass the Happy Meal figurines is just part of the genius of Pixar. V

PENING FRI. OCT 2

TOY STORY & TOY STORY 2 DOUBLE FEATURE DIRECTED BY JOHN LASSETER

STARRING TOM HANKS, TIM ALLE

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pening Friday

ness you're particularly into schlocky re, zombies are usually the least interestig part of any zombie movie. Shambling staphors, unlike, say, vampires, they're sually at their best when they're showing s something about humanity, as opposed what they can do. Though it certainly as its fair share of ridiculous gore, espe ally in its opening montage, Zombisland orks because it understands that lesson e its more successful spiritual predecesor, Shaun of the Dead, it doesn't trouble f with a lot of the hows and whys of the ombie plague, nor even really all that many ombies, when you get down to it. Instead e get a ramshackle little buddy comedy/ pad trip movie that happens to be set in a orld where the undead are trying to feast

Columbus (Jesse Eisenberg) was a nerdy but-in in the pre-zomble days, but almost etting eaten by one of his dommates has spired him to try to reconnect with his mily, and he's trekking across America pllowing his rules for survival, the spefic text of which gets cleverly dropped in throughout the film. Early on, he meets p with Tallahassee (Woody Harrelson), six eet of badass with a taste for Twinkies and penchant for creative zombie killing, and ot long after they're joined, in a sense, by 'ichita (Emma Stone) and Little Rock (Abirail Breslin), two resourceful young women leaded to Pacific Playland (Disneyland with art the money to pay for the copyright),

There's a little sort of subtext about seding to hold on to those around you, but it's about as simply sketched as the westward morner turn. Mostly is is just character-driven comedy, albeit a gaggle of characters trying to eat the main ones. The live folks are perfectly ast, though. Eisenberg is slowly getting stares made all the more ridicu ses for the context, and his weedy arrocance played perfectly against Harrelson's o continues to be impressive—you'll ably recognize her from Superbad, she was one of the better parts of oth The Rocker and The House Bunny last ear—is also spot-on, her natural cynicism so made a bit more comedically poignant

ind then there are the cameos. Mike te only shows up for two scenes, but his *py-eyed ineptitude is terrific, though it besn't hold a candle to Bill Murray, whose

Hollywood home the foursome crashes in on their arrival in LA. His serious roles pecially when it's literally him being him; his as the Bill Murray-inspired art that hangs on his walls, and his repentance for Garfield.

This probably says more about what a mediocre year its been for comedy than the probably the most straightforwardly funny film that's come out this year, a film that's maybe a little light on brains, but certainly has enough funny bone to go around.

Now Playing

Directed by Kevin Tancharoen Starring Naturi Naughton, Kay Panabaker,

I don't often wish for things to be more over the-top melodramatic, but the 2009 remake of Fame certainly needs something to make it halfway interesting. A supposed musical that's light on big numbers, like the 1980 original it follows a handful of enrollees at the New York Performing Arts High School from audition to graduation, which is basically its main problem: we're following eight stories over four (fairly definitive) years of their life in the space of about 100 minutes. We witness all their big moments, sure, but we dip in and fly away so quickly the effect is something like watching the YouTube highlights of a five-season teen drama: we know what happens to the characters without ever actually feeling anything for them.

The original dealt with this problem, to some degree, through histrionics and big numbers (although it's also worth pointing out that it got developed into a television show, which is certainly the better medium, especially in this day and age), and if they're going to forgo much of the latter, director Kevin Tancharoen and writer Allison Burnett could at least indulge in the former: when you're doing a musical, over-the-top camp is a better risk than boredom. Instead what we get are clichéd high school problems performed by rote interspersed with the odd dance number. The numbers are lively, even if they rely far too often on slips into slow motion, but they have all the dramatic effect of coming across a breakdancer while

walking down a busy city street. The characters, of course, are little more than one specific problem attached to a pretty face, as each individual probably doesn't even get 10 minutes of screen time to explore what's going on. There's the demure actress who needs to loosen up (Kay Panabaker), the hip-hop producer who

needs to appreciate music's technicality (Walter Perez), the urban youth who can't open up and whose mother doesn't aprepressed concert planist who really wants to be a singer (Naturi Naughton) and, well you get the rough idea: they're all talented, be out of their grasp if they can't overcome

interest, though we don't linger on them. A young filmmaker (Paul Iacono) whose dreams of Scorcese get thwarted provides some comic relief, and though former So You Think Can Dance? performer Kheringcan dance (and is especially easy on the eyes

I think you could also make the case that the original message—that you have to work hard if you want to be famous-Is at least a little bit curious in the age of instant celebrity, though I suppose It's really more about what it takes to be a working artist than a real superstar. Still, even if it's too much to expect something thoughtful out of a dancestravaganza, characters with enough depth that you can actually care about them isn't. There was more evident personality and honest emotionality on SY-TYCD than here, and that was a show that's supposed to be all about dancing.

DESTRUCEDAY.

Surrogates

Directed by Jonathan Mostow Written by Michael Ferris, John Brancato

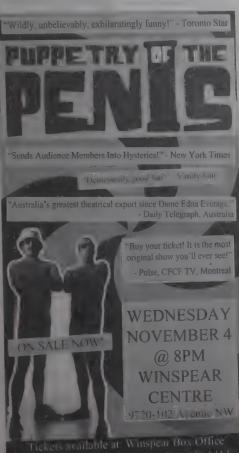
If you're dying to know what it might be like to see a movie made entirely by robots you could do worse than **Surrogates**. This new Disney product is top-to-bottom a sleek, smooth and fully deodorized work, com-pletely devoid of such pesky eccentricities as can occasionally spontaneously pop out where a boy FBI robot (a wigged and airbrushed Bruce Willis) and a girl FBI robot question a robot while another robot looks on. It's like an interrogation played out be tween cucumbers, except not so lively. Or funny. Once an actual human or two enters the picture, with Willis receiving his requisite ass kicking quickly enough, things get

Surrogates is based on a comic book and adapted by Michael Ferris and John Branrato, both of whom worked on the last couweren't enough to dissuade anyone from song in the contract ways more robot more Artificial intelligence is a subject lending it ellerancy membered prevocative, the ight full scores, yet it so rarely yields anything

kenstein or Blode Runner. In imagining a and has their robot surrogate—usually a younger, blander version of themselvesgo out and do everything for them, Ferris and Brancato, in league with T3 director Jonathan Mostow, convey a truly astonish quences. And if we can agree that science to counterbalance the fantastical, these boys are barely showing up to work. The position informs us that 98 percent of the global population uses surrogates. That's victims, underpaid Peruvian coffee growers, homeless guys living under bridges, nomadic Kazakh goat herders subsisting without electricity or running water-all of them are plugged in, kicking back, and get laid, breakdance and take out the trash. This is when ignorance becomes offensive. I don't think 98 percent of the world's population even owns a fucking radio

The story concerns an investigation into

a murder enacted with a secret gun that fries a surrogate's insides so fast that it somehow gives the same jolt to its human counterpart. Or something. Anyway the victim's the son of the original surrogate inventor, who now holes up in his mansion and is clearly up to no good. Bruce decides to rough it and try first-hand experience again after his surrogate's blown to bits following a chopper crash into the innercity fortress of a band of anti-surrogate insurgents, all of whom, for some reason, are overweight, unshaven and dress like pissed-off hillbillies. They're led by Ving Rhames, dolled-up like a Rastafarian mystic, but there's something fishy about him, too. So we patiently wait for all the drearily predictable plot twists to unfold, building to a climax that offers the one genuinely nifty sequence in the whole movie, with truckloads of life-size Kens and Barbies collapsing in the streets like they're reenacting that Radiohead video where the guy can't get up. Think how much better the movie PERSONAL PROPERTY.



or online at www.winspearcentre.com

www.PuppetryofthePems.com







Luxurious brooding

Three Monkeys offers a distinctive take on film noir



BEHIND BARS >> Eyüp takes the fall for his boss in Three Monkeys // Suppl

DESER SHOUN

The family lives in an apartment block so tall and emaciated as to look unfinyet its waters are choppy and forbidding, and between it and the building lie a free-

GARNEAU theatre

Turkish politician, and the politician per-Turkish politician, and the politician per-suading his driver Eyip (Yavuz Bingol) to take the rap, a year's stretch at most, with a substantial reward at the end of it. Such negotiations have a tendency to prolifer-ate, so while Eyip's imprisoned his wife Hacer (Hatice Aslan), concerned for their son Ismail (Rifat Sungar), who's seemingly unable to find work or act into university. comes to the politician's office asking for an advance. The politician names, or rather implies, his price, and perhaps Hacer was hoping for such a discreet agreement all along. But what will happen when

Eyüp comes home?

Co-scripted with the director's wife Ebru Bilge Ceylan and actor Ecran Kesal, who plays the politician, Nuri Bilge Ceylan's Three Monkeys (Uc maymun) weds the contemporary image and atmosphere-rich European art film with the fundamentals of film noir. Unlike Christian Petzold's does not, so far as I can tell, have a single overt source, though there are intriguing echoes of The Reckless Moment and The Deep End, both adaptations of the same Elisabeth Sanxay Holding story. Unlike most films noir, Three Monkeys doesn't evoke desperation through taut pacing. neurotic framing, or heated verbal ex-change. In keeping with Ceylan's distinc-tive style, the film above all broods luxu-riously, in images of looming storms and imbued with an aquatic tinge that renders everyone victims of motion sickness.

Several sequences feel incidental while

end of Ceylan's karmic equation, even Hacer's comical ringtone. Much is des tined to remain unresolved howe particularly once the stream of water imagery is completed by visits treatment two turning points for Hacer, we less, nearly static moments in what decision is made, one where she cone-home, slumps in a chair and flips. He shoe, another where she lies on her-having been mauled by her angry hu-band, wearing lingerie that's red and transparent, while a gust of wux not loons the curtain. It says a lot about Cei lan's approach, and about the potency Aslan's screen presence, that both . ments are pretty riveting. Ceylar is also a photographer, could be seen bearing a kinship with the late Milion ing. Yet rather than exclude no performance, this method dependently on actors who can deliver lead drama with a glance or a gesture despite a narrative that can at time teeter on a sort of bleak math, the co-









OCTOBER

NEVER SEEN ...

FRIDAY, SUNDAY, TUESDAY, 9:00PM SANTADAY, MONARY LIVECULESCAY, J. GOPAL

CONTINUED FROM PAGE 35

tentious—this is a film about an atnot to make a documentary in Los ngeles and director Todd Berger rarely uses an opportunity to comment on . hero's gruff demeanour, with plenty .lv ,abs in between. DB

meeted by Jacob Medjuck, Tony aturday October 3 (4:15 pm)

gens, or what seems like it, of pop repred story of a twerpy youngster's misadventures at summer o rely on what are easily described redictable scenes of juvenile heartbreak that add up to less originality nan they seem to think. Decent acting and amusing set design suggest and the firsthand elements are present, but the film fails to challenge its stalgra to become something undemobly charming JBU

Directed by Aron Gaudet Sat, Oct 3 (12:15 pm) ****

clowing a group of troop greaters. enior citizens who volunteer to shake rands and make small talk with US troops on their way to or back from Iraq and Afghanistan, director Aron Gaudet neal commentary for an examination of now we deal with getting old. The tragdy of youth that might expire before its me s played against the melancholy of a owing old and the search for meaning tter life seems to pass you by, and the mple grace with which these greeters e their life is as practical and beautiful · biueprint as any DB

The White Ribbon Directed by Michael Haneke Thu, Oct 1 (6:45 pm)

White Ribbon marks a departure or Michael Haneke in its focus on oren and a close-knit community, ts use of black-and-white imagery and the relatively inviting device of a .o ce over delivered by a school teachor noking back on a string of violent oridents that occurred in the German mage where he worked during the wild up to the First World War. The scial critique and bracing brutality so stollar from Haneke's Code Unknown or Coche however are fully present as ur guide recounts interconnected stoes of repressed and oppressive parand their troubled children, apt oupils the lot, as a way of trying to exthe decades that followed Disturbing. ntelligent and mesmerizing.

FILM WEEKLY

CHARA THEATRE-JASPER

809% Communglet Dr. Jamper, 700 882 AMA

ALL ABOUT STEVE (PG. coarse language) THE INFORMANT! (L(A)

CINEMA CITY MOVIES 12

WAKE UP SID (HINDI W/E S.T.) STO

WHAT'S YOUR RAASHEE? (HINDI W/E S.T.) PG

THE GOODS: LIVE HARD, SELL HARD, (18A)

A PERFECT GETAWAY (14A, gory violen

ALIENS IN THE ATTIC (PG)

THE UGLY TRUTH (14A, language may offend, sexua

ICE AGE: DAWN OF THE DINOSAURS (G)
Fri-Sat 1150, 4140, 7120, 9135, 11155; Sun-Thu 1150, 4140.

MY SISTER'S KEEPER (LAA)

TRANSFORMERS- REVENGE OF THE FALLEN (PG

THE PROPOSAL (PG. coarse language)
Fri-Sat 1:35, 4:10, 7:10, 9:45, 12:05, Sun-Thu 1:35, 4:10

THE HANGOVER (18A, crude content, nudity, language

Fri-Sat 1:40, 4 35, 7 15, 9:40, 12:00, Sun Thu 1:40, 4 35, 7:15, 9:40

UP (G) Fn-Sat 1:30, 4:20, 7:05, 9:30, 21:50; Sun-Thu 2:30, 4:20,

NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSO-

STAR TREK (PG, violence)Daily 2220, 4735, 7100, 9:50

16.231-137th Avenue, 780.732.2236

THE INVENTION OF LYING (PG, language may offend,

not recommended for young children)
Pri-Tue, Thu 1240, 4220, 724, 10.15, Wed 4.20, 724
Star and Strollers Screening: Wed 1200 CAPITALISM: A LOVE STORY (PG, coarse language)

Fri-Tue, Thu 12730, 4:10, 7:00, 10:00; Wed 4:10, 7:0 10:00, Star and Strollers Screening Wed 1:00

WHIP IT (PG, coarse language)
No passes Daily 12:45, 3:45, 7:30, 10:10

TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE

Digital Cinema, No passes Fri-Sun 22,30, 3,30, 7,30, Mi Thu 200, 6:45

PANDORUM (18A, violence)

SURROGATES (14A, violence) No passes Daily 2000, 4/30, 7/20, 9/50

FAME (PG)

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR

DAY (14A, coarse language, mended for children)

CLOUDY WITH A CHANCE OF MEATBALLS 3D G

THE INFORMANTI (LEA)

LOVE HAPPENS (1 G. 10215 Daily 1250, 350, 640, 900

9 (PG, frightening scenes not

INGLOURIOUS BASTERDS 11 AA gory violence,

CINENPLEX ODEON SOUTH

ZOMBIELAND 18A, gory vinteriors THE INVENTION OF LYING IK's language may offend

not recommended for young children

Fin Wed 130 4 15 12 16 16 Th 4 35 7 20 16 15 Sear CAPITALISM: A LOVE STORY (I-G. course language,

WHEP IT (PG, coarse language

TOY STORY AND TOY STORY 2 30 DOUBLE FEATURE

SURROGATES (14A, violence

tigital Cinema Fra-Wed 2116, 4:00, 7:00, 10:00; Thu 4:00, 10:00; Star and Strollers Screening: Thu 2:00 TRAILER PARK BOYS COUNTDOWN TO LIQUOR

CLOUDY WITH A CHANCE OF MEATBALLS 3D ...

THE INFORMANTI (14A)

LOVE HAPPENS (PG, coarse language) Daily 22240, 3-55, 6140, 9-30

JENNIFER'S BODY (14A, go language, sexual content) Daily 9:50

ALL ABOUT STEVE (PG, coarse language)
Fri-Sat, Mon Thu 1:20, 4:15, 7:15, 9:45; Sun 1:20, 3:45, 9:45 INGLOURIOUS BASTERDS (18A, gory molence)

EVANGELION: 1.0 YOU ARE (NOT) ALONE (14A)

CITY CENTRE 9 10200-102 Avo, 760 A21,7030 ZOMBIELAND (18A, gory violence)

TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE

No passes, Stadium seating, DTS Digital Fri-Sun 12.05, 4:00, 8:10; Mon-Thu 1:00, 4:45, 8:30

THE INFORMANTI (14A)

WHIP IT (PG, coarse language)

TRAILER PARK BOYS, COUNTDOWN TO L'IQUOR

CAPITALISM: A LOVE STORY (PG, coarse language)

EVANGELION 1.0 YOU ARE (NOT) ALONE (14A)

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

Pri. Mon-Thu Coo, 8:30, Sxt-Sun 1.40, Coo, 8:30 CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

SURROGATES (L4A, violence)
No overest Pri Mon-Thu 4145, 7155, 9145; Sat-Sun 2100 TRAILER PARK BOYS, COUNTDOWN TO LIQUOR

THE INVENTION OF LYING PO, language may offend not be accurated by 1 - years children. No paste, 11 - Sont that 4.9, 7.10-9.40, 54f Sun 130.

ZOMBIELAND HAA Kory violence; Rogalies E. Mon This 4 90 7 July 90, Sat Sun 1 90, TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE

Digital 3d, No passes i-m, Moss-Thu 3-45, 7-50, Sat Sun

JEHONEER'S BODY 14A gory violence crude coarse

DUGGAN CINEMA - CAMROSE

FRAME (PG)

ZOMBIELAND (184, gory violence Daily 7:15, 0:15; Sat, Sun, Thu 2:25

CLOUDY WITH A CHANCE OF MEATBALLS (G)

EDMONTON FILM SOCIETY

BULLITY (PG)

GALAXY - SHERWOOD PARK

ZOMBIELAND (18A, gory violence 5.15, 740, 10:20; Set-Sun 12:45, 3:00, 525, 740, 10:20; n-Thu 740, 10:20

THE INVENTION OF LYING (PG language may offend,

CAPITALISM: A LOVE STORY (PG, coarse language)
Pri 4:00, 6:50, 9:40; Sat-Sun 1:00, 4:00, 6:50, 9:40; Mon
Thu 6:50, 9:40 TOY STORY AND TOY STORY 2 10 DOUBLE FEATURE

Digital 3D, No passes Pri 3:45, 7 to; Sat-Sun 12:00, 3 45, 7:30; Mon-Thu 7 00 SURROGATES (LEV violence

FAME (PG)

TRAILER PARK ROYS: COUNTDOWN TO LIQUOR

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G

THE INFORMANTI (MA) Pri 440, 710, 950; Sat-Sun 120, 440, 710, 950; Mon-Thu

INGLOURIOUS BASTERDS (1RA, gory violence)

GEARDIN THEXTRE Grandin Mall, Sir Winston Churchill Ave, St. Albert, 780.658.3822

SHORTS (G)

DISTRICT 9 4A, gory scenes brutal violence

HARRY POTTER AND THE HALF BLOOD PRINCE ANG

G FORCE (G)

JULIE & JULIA 1 G coarse language

ZOMBIELAND (18A, gory violence) No passes Daily 12:45, 2:30-4-15, 6:05, 7:45, 9:30 TRABER PARK BOYS: COUNTDOWN TO LIQUOR OAY (14A, coarse language, substance abuse, not rec

LEDUC CINEMAS

CLOUDY WITH A CHANCE OF MEATRALLS (G)

FAME IPG

SURROGATES (14A s. lence) Daily 2 ..., 2 3 2. Sat. Sat. 105. 130 ZOMBIELAND (1EA, gory violence)

METRO CINEMA

9828-101A Ave, Citadel Theatre, 780.428-9212 SOUL POWER (TIC

THREE MONKEYS CAA, nolence, coars THE WINDMILL MOVIE (STC)

YOU, THE LIVING (STC)

Century Crossing, Spruce Grove, 780.972-2332, So Ing Spruce Grove, Stony Plain; Parkland County

ZOMBIELAND (18A, gory violence) Daily 7:05, 920; Pri, Sat, Sun, Tue 2:05, 3:10

THE INVENTION OF LYING (PG language may offend, not recommended for young children)
Daily 700, 9,30; Pn, Sn, Sun, Tue 1100, 3130; Movies for Mommitse. Oct 6: 1200

Facine (%)
Daily 6:50, 9:15; Pri. Sat. Sun. Tue 12:50, 3:15 SURROGATES (MA violence)

CLOUDY WITH A CHANCE OF MEATBALLS (G)

ALL ABOUT STEVE (PG, coarse language). GARNEAU

8772-109 St. 780.633.0728 THE COVE (PG, disturbing content, mature subject

matter)
Daily 7:00, 9:00; Sat-Sun 2:00; No show 9:00 Wed, Oct 7
private booking

PRINCESS

THE INVENTION OF LYING (PG, language may offend not recommended for young children)

INGLOURIOUS BASTERDS (18A, gory violence)
Daily 6.45, 9.30; Sat-Sun 2.00; No show 6.45 Wed, Oct 7
prevate booking

SCOTIABANK THEATRE WEM

ZOMBIELAND 8.1 p. org v. steriler Daily 12:20, 2:40, 5:15, 8:00, 10:30

THE INVENTION OF LYING (Ito, Language may offend, not recommended for young children)
Pri-Tue, Thu xao, 4200, 7200, 1010; Wed 4200, 7200, 10110
Star and Trailler. The remaing Wed 1 on

WHIP IT (Personal of longraph)
No passes Fri Tue, Thu in α, 3,50, 710, 1015, Wed 3,50, 710, 10 15; Star and Strollers Screening, No passes Wed

TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE

Digital 3D, No passes Daily 11:30, 3:30, 7:30 SURROGATES (14A, violence)

FAME (PG) Daily 12:40, 3:30, 6:45, 9:40 TRAILER PARK BOYS COUNTDOWN TO LIQUOR

DAY (14A, coarse language, substance abuse, mended for children)

CLOUDY WITH A CHANCE OF MEATBALLS 3016

THE INFORMANTI (MA)

LOVE HAPPENS (PG. coarse language)

JENNIFER'S BODY (14A, gory violence, crude coarse language or oral content

CLOUDY WITH A CHANCE OF MEATBALLS 3D. (1)

9 also hightening a enes not recommended for young children) Pri-Tue, Thu 22:10, 2:30, 4:45, 7:15, 9:30; Wed 12:10, 2:30

INGLOURIOUS BASTERDS (18A gary violence)

EVANGELION: 10 YOU ARE (NOT) ALONE (14A) WWE HELL IN A CELL (Classification not available)

WESTMOUNT CENTRE TTI Ave, Groot Rd, 780.A55.8728

ZOMBIELAND UNA gory voicence: Dolby Stereo (Ligita) No passes En 7.15, 9.35 Sat Sun 210, 325, 715, 935; Mon-Thu 535, 835

PANDORUM (18A, violence)
Dolly Stereo Digital Eri 6 50, 0 45, Sat-Sun 12-55, 3 45, 6 50, 9 45, Idon Tho 5 15, 8 25 THE INFORMANT! (MA)

00, 9 35, 5at Sun 12245, 3'35, 7 00, 9 35.

JULIE B JULIA (PG, course language)
DTS (laggia) Frit 4. 9 25, Sat-Sun 22 30, 3/20, 6/40, 9/25,
Man (Pu 5/2) 8. 0. WETASKIWIN CINEMAS

CLOUDY WITH A CHANCE OF MEATBALLS (G)

LOVE HAPPENS (PG coarse language) Daily 7-05, 9-25 Sat Sun 1.05, 3-25 FAME (PG) Daily 6 55, 9 20, Sat-Sun 12-55, 3-20

ZOMBIELAND (18A, gory violence) Daily 7000, 635 Sat-Sun 1:00, 335

MUSIC

Dethklok The Bouncing Souls

Kent McAlister & the Iron Choir Onlineatvueweekly.com

New Sounds online

More album reviews online, Monday to Fride,

Verrinder Live show slide shows. This week: Motorhead. Reverend Horton Heat, Wilfred N & the Grown Man

PREVUE // THE WHEAT POOL

Sad bastards

The Angus brothers exorcise their demons on Hauntario

ORVID SERVE

Slunk into the corner booth at the Black Dog, brothers Robb and Mike Angus look pretty casual for a couple of sad bastards. There's only so much you can tell about a musician from his music of course, but spend any amount of time listening to the Wheat Pool, the alt-country act the pair fronts, and you're not likely to come away picturing sunshine and lollipops. The duo's songs are most decidedly on the downer side of things: they deal with loves leaving and long gone, coping with the kind of emotional gut-punches that knock the wind out of you and sing heartfelt apologies from men who don't really know

That much is in full effect on Hauntario, the follow-up to their celebrated debut, Township. Though the music has taken on something of a poppier edge-at least as far as alt-country is is still more likely to get you crying in your beer than gulping it and ordering another. And though they're not quite that dour in person, the Angus brothers wouldn't have it any other way

when you write a song, how many things are there to write about? There's heartbreak, being in love—if you're Bruce Springsteen, maybe you write about your car. There's some other pe-

The trick for the pair of late has been by guitarist Glen Erickson and drummer Stephane Dagenais-have tended towards the confessional, a kind of ca-

"I think my songs on this one were more autobiographical than before," explains Mike. "I think this time I was more focused on writing a song from things I had written. So I usually ended up going with something that was happening, doing what was most emotionally available." Robb, on the other hand, found him-

"Yeah, I definitely did that less this re-cord," he says. "I figured if I was going to do this for a while, I was either going to have to turn my life into a train wreck bad break-up every two years or soor start drawing on people around me,



THE WHEAT POOL >> 11 It to right. Gren Frickson, Robb Augus. Stephane Dagenais, Mike Angus. 1644.00



GUITAR SOLO >> Glen Enckson take

or even just creating, doing up a story look around a bit if you're going to have

However they ended up with the finished product, though, there's no denydoor, offering only the unconvincing but



to try and get her back. "Right Arm" finds a man who's made too many mistakes damning his tattoos and taking out his ful, and fitting, end, a wistful plea that

things won't grow too distant.
But what holds it all together and raises it above a woe-is-me worldview is what would probably best be called maturity, a recognition that runs through all the songs that our problems in this world are as much self-created as foisttension, our own happiness). These are more admissions and apologies than accusations, the Angus brothers turn-ing themselves or their subjects inside

"A lot of my songs are apology songs, maybe because I'm too proud to actu-ally say it out loud," jokes Robb. "Maybe that's a dysfunctional way of doing it,

ally moved by Feist's last record, The Reminder," adds Mike. "It's a great breakup record, because it's not angry.
It's as much about saying, This is how
I fucked up, and this is what I have to
apologize for.' I was listening to that while I was going through a breakup

and writing these songs, and it was most healing for it to be a record that not about being angry."
"Yeah, I don't think anyone really see about that," offers Robb. The more was vanced way of looking at hearthy are to think about your own properties. No one wants to listen to the gwondo's upset and got treated bad by girlfriend. You don't want to be sitted at table with that guy, and you don't want to listen to the original way and you don't want to listen to the more of the second way. to listen to him on your iPod, either

PREVUE // THE BLACK DAHLIA MURDER

New blood

Michigan metal band welcomes new guitarist into the fold

he Black Dahlia Murder lead singer Trevor Strnad has a lot on his mind. When I spoke with him over the phone from his home in Michigan, he sounded as tired as you'd expect for someone at the height of a resides the receive release of the unash recall disfourth album, Deflorate, the group also had to replace long-time guitarist John K, a move Strnad admits hear [new guitarist] Ryan Knights's playing—he's y much awesome."

te the success of its last record Noctumal, the realized something had to change. Though the Black Dahlia Murder is no stranger to lineup changes, John Ks dismissal was one derived from taking a quick inventory of the group's aspirations and comparing that with its members' commitments.

that with its members commitments.

"When things went sour with John, we wanted to move into a more professional territory. We knew we needed someone we could trust as a creative force, and we had someone we could use as a cleared lotter, and what seen the previous stuff [Knight had] done with his band ARSIS. He had written whole songs on his own, which was a whole different thing than working with John, who was lazy and didn't contribute in any way. Now we have all these minds at work, and it's a very cool, very reassurable the second with the second the histogram with the second with the second the second with the sec ing thing. The new record is heavier, a little bit more style

ing time, the time the contribution of the contribution of the contribution of Knight meant a new direction with a fresh approach to studio work. "The new record was done with Ryan, and he contributed to writing a bulk." of some new songs," explains Strnad. "I think overall



THE BLACK DAHLIA MURDER >> Vocalist Trevor Strnad says that new member Ryan Knight has helped

ing out into new time signatures that we haven't played

So do BDM's fans have anything to worry about, as some have hinted at online, with the replacement of John K?

"We've never been worried about impressing people or fitting in genres," Strnad admits. "The evolution of the band has been internal, expanding as players and getting out there. But I think we've realized the formula that works: expanding our sound within a certain set of parameters. We're always gonna be a progressive band. This record is the most progressive album we've ever done, so that's half of it. The better we become as players, the more we can do stuff that will grab people." W

THE BLACK DAHLIA MURDER
WITH SKELETONWITCH, CHILDREN OF BODOM

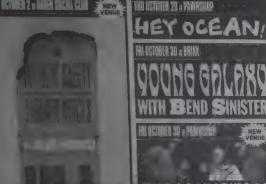


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JUL FRODUCTIONS

















MUSIC // 41



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OCTOBER

TOBERO

OCTOBER 1 OPTOMIXX PRIME •
DJ FREDERICK • DJ TRON

OCTOBER 2

OCTOBER 3

EAMON MCGRATH

OCTOBER 6

OCTOBER 9 THOME SUB CITY DWELLERS

OCTOBER 10 THE SECRETARIES THE GET DOWN PAUL COUTTS & COWLS

OCTOBER 11 CONNECTED PRESENTS

OCTOBER 16 DO YOU WANT II DJ'S BLUE JAY & TRAVY D

WW.PAWNSHOPLIVE.CA

THE HATTER

THURSDAY

BLUE CHAIR CAFE Kooks

BLUE CHAIR CAFE Tun

BUILDES ON WHITE COROL

DUSTER'S PUB Thursday

EDMONTON CHANTE

ENCORE CLUB Whersty Thursdays, she neguest Mi Nightswards I y Kennin Koxa

JAMMERS PUB Thursday

JUBILEE AUDITORIUM City JULIAN'S-Chateau Louis

E S PUB Company with

LIVE WIRE BAR Open Stage Thursdays with Gary Thoma

NORTH GLENORA HALL Jam by Wild Rose Old Time Fiddlers

OVERN ALEVANDRA MALI

RED PIANO BAR Tutest

HAVEN SOCIAL CLUB FLUID LOUNGE Cuts Nigh

the Reo Ptaho Players; RIVER CREE Joe Rosses

STARLITE ROOM Most

BILLY BOR'S LOUNGE BLACK DOG FREEHOUSE

GINGUR SKY Urban Substance Thursdays

NEW CITY SUBURBS
Bingo at 9:30pm followed by
Electroshock Therapy with
Dervish Nazz Nomad and
Plan B (electro, retro)

ON THE ROCKS Salsaholic Thursdays: Dance lessons a 8pm; Salsa DJ to follow

TEMPLE such Temple
Thursday, was a libron
DCD, Optimize Trunc, Mis
Fernando; 9pm (duork \$5

FREDRY

AXIS CARE CHEY BIRD

BLUE CHAIR CAFÉ Rockin' with Ronnie After Work hosted by Ron Rault every Thu

BLUE CHAIR CAFÉ Edmonton Chante: Joel

BLUES ON WHYTE Carson

BRDOL BAR Sally's Crackers, Red Ram, Old Joe, The Truth Hurts, 9pm (door); \$12 (door)

CASINO EDMONTON The Rum Brothers (show band)

CASINO YELLOWHEAD

DVB TAVERN The Guardians of Power and Guests 10pm \$8

EARLY STAGE SALOON-Stony Plain Harp Man Extraordinaire, Crawdad Canterra Band

EDDIE SHORTS Blue Lemon (rock and rolf)

EDMONTON CHANTE

FRESH START CASE

HAVEN SOCIAL CLUB Day-

IRISE CLUB tam Session

NORY CLUB Duelling plane JEFFREY'S Richard Monkey . (jazz guitar); gpm; \$10

JEKYLL AND HYDE (PUR)

LEVA CAPPUCCINO RAR

NEW CITY LIKWID LOUNGE Joey Moss, The Dirthags NEW CITY SUBURBS The

Uptown Folk Club: Rob Heath, Marty and Lil Siltan the Bloomin' Thistles; 8pm (music); \$12 (adv at Myhre's Music) \$55 (door)

OMALILLES MAB Kyler

WENUES (1996)

ARDEN ITHEATRE, \$15Amor \$1, \$1Abbert, 780-4393542-ARTERY \$535 Japper Ave. ATLANTIC TRAP AND GILL 77-04 Calgary Trail South, 780-4393424-ARTERY \$535 Japper Ave. ATLANTIC TRAP AND GILL 77-04 Calgary Trail South, 780-4393424-ARTERY \$535 Japper Ave. ATLANTIC TRAP AND GILL 77-04 Calgary Trail South, 780-4393424-ARTERY \$535 Japper Ave. ATLANTIC TRAP AND GILL 77-04 Calgary Trail South, 780-4393424-ARTERY \$535 Japper Ave. ATLANTIC TRAP AND GILL 77-04 Calgary Trail South, 780-4393424-ARTERY \$535 Japper Ave. ATLANTIC TRAP AND GILL 79-04 CALGARY AND GILL 79-04 CAL

AWMILL BANQUET

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SATURDAY

ARTERY CJSR FunDrive wrap-up party-25 Years of CJSR: with DJs Live Broadcas

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BLUES ON WHYTE Saturda

CARROT Open mid

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DOW CENTENNIAL
CENTRE-Shell TheatreFort Saskatchewan Alberta
Country Music Legends with
The Rodgers Brothers and
Joyce Smith; 7:30pm

DV8 TAVERN Dawn in The City, Nobody Likes Dwight;

EARLY STAGE SALOON-Stony Plain Harp Man Extraordinaire, Crawdad Canterra Band

EDDIE SHORTS Blue Lemon

EDMONTON CHANTE -Savoy: Lynda Thaile, rpm-Elephant and Castle: Daniel ROA, spm - Accent: Celso Machado, spm - Trans Alta Arts Barns: H'Sao at 90m.

EDMONTON EVENT CENTRE Children of

TROUBLAU SUITE Constant

HILLTOP PUB Open Stage mic hosted by Sally's Kracke

IRON BOAR PUB Jazz in

IVORY CLUB Duelling piano

JAMMERS PUB Saturday

JEFFREY'S Krystle Dos Santos IEKYLL AND HYDE PUB

JUBILEE AUDITORIUM Jason Mraz, Bushwalla; all ages; 7:30pm; Sold out; \$49.50 and \$37.50 available at TicketMaster

IULIAN'S-Chateau Louis

I R'S PLIB Molsons Saturday

MACLAB CENTRE-Leduc MORANGO'S TEK CAFÉ

NEW CITY LIKWID LOUNGE

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O'MAILLES PUB Kyler

180 DEGREES Dancehall and Reggae night every Saturday ON THE ROCKS Heather

ORLANDO 1 Colour u

OSCARS PUB Dwayne Cannan (country, '50s/60s roots, originals) 8:30pm

PAWN SHOP SONIG

QUEEN ALEXANDRA
HALL Northern Lights Folk
Club: Corinne West, Doug
Cox; Sprn; \$18 (adv) at TIX on
the Square, Acoustic Music,
Myhre's Music; \$20 (door)

RED PIANO BAR Hottest

RIVER CREE-LIVE Lounge

ROSE AND CROWN Mr

SOBEYS-Jasper Ave Nuage Duo (Gypsy) azz)

SLUE PEAR RESTAURANT SORRENTINOS South Jazz Series. Audrey Ochoa Tho; Bpm; no cover

WICE WEST CALCOON

SWINSPEEN CENTER

BLAKE DOG FEBRUARS

BUDDY'S DJ Earth Shiver 'n'

ESMERALDA'S Super Partie:

FLUID LOUNGE Saturdays

FUNKY BUDDHA (Whyte

GINGUR SKY Soulout

HALO For Those Who Know

LEVEL 2 LOUNGE Sizzle Saturday: DJ Groovy Cuvy and guests

NEWCASTLE PUB Saturdays Top 40, requests with DJ Sher

NEW CITY LIKWID LOUNGE

NEW CITY SUBURBS

Saturdays Suck with Greg-Gory and BlueJay

PAWN SHOP SONIC Presents Live On Site! Anti

PLANET INDIGO-Jasper Ave Suggestive Saturdays breaks electro house with PI

RENDEZVOUS Survival metal

SUEDE LOUNGE The Pinest Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snap! Every Saturday, Cobra Commande

WUNDERBAR Featured DJ

V AFTERHOURS Release

BLUE CHAIR CAFE Jun.

TUMBAY

SPORTSWORLD Inline

BLUES ON WINTE

DEVANEY STREET OF

DUSTRUSSES AND AND

PLANES SORTAL CODE

VORKLEE AUDITORIOM

LOOP LOUNGE Jam hosted

NEWCASTLE PUB Sunda

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ON THE ROCKS Shocker

ORLANDO'S 2 PUB Sundays

RIVER CREE Kenny Rogers ROYAL COACH-Chateau

SECOND CUP-Mountain

STANLEY A. MILNER LIBRARY THEATRE Tim Brady and BradyWorks; 8pm; \$20 (adult)/\$10 (student/senior)

COMMUNITY HALL Lave drumming: and African Drumming: 3-5pm with Trudy Hipwell; extra drums available; \$34 (dame)*[856 (damen)*[856 (damen)*[856 (damen)*[856 (damen)*[856 (mamming)]*[556 (maming)]*[856 (

CONVOCATION HALL

MCDOUGALL UNITED CHURCH Pro Coro Cana with the pre-Tenois; 2:30pm; tickets at the Winspear box office,

UBILEE AUDITORIUM

BACKSTAGE TAP AND GRILL Industry Night: with Atomic Improv, Jameoki and

BLACK DOG FREEHOUSE Sunday Afternoons: Phil.

ET OW LOUNGE Stylus

GINGUR Ladies Industry























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EDMONTONEVENTCENTRE CA

COMMENT >> LITTLE EARS

Parental warning

Kids are always listening to the lyrics

This week, my 20-month-old son started singing. A lot. No real lyrics, but he is carrying tunes as he strolls through the house. Back and forth between "Twinkle, "Tkids think, "Im a nobody, Itl be famous Twinkle Little Star" and "Baa Baa Black if little a sick sink world wall to the start of the start o

And I know it's only going to be a matter of months before the la-la-las in the tunes he's belting out are replaced with the ac-tual words. So, now is the time when my wife and I really have to start taking notice of to start taking notice of what he listens to. I don't want him to be

little keys and have him start belting out Peaches' "Fuck the Pain Away" or Golden Boy and Miss Kittin's "Rippin' Kittin," in which Boy and Muss Kittin's Rippin Kittin, in Whiten the dance-music diva sings about taking a knife out for a night of killing fun. Or have him belt out the Supersuckers ode to mass murder "How to Maximize Your Kill Count." lused those songs as examples because I really enjoy them all. They survive repeated listens. They're iPod favourites. And, as a parent, I know my son is not

my files of past interviews, recalling the issues of lyrical reponsibility, or lack of it. Maybe the most philosophical was

in But nothing's going to change specials the NRA has the poli-When you look at the killings in America today, all you have to see is that Smith & Wesson sells 7.2 million guns a year. That being said, I do feel that we as musicians are responsible for the

messages we send out to kids. We are re-sponsible for what we do and say. When a musician who sells eight million album bullshit. Sure, we have an influence, So do violent video games like Doom."

styles of music as he wishes to explore; he's already shown a strange penchant for his mom's favourite dance songs, and each and every time he hears Chad VanGaalen's "Willow Tree," he rears his head back and smiles. And he gets really, really angry if you stop that song once it's started. These are great qualities; he's

to stop thinking like the angry punks followed since I was a teen and state followed since I was a teen and sethinking like boring, responsible parent. I know it's only a matter of time belies off to school and parenting well-mon intercepting the undestrable of force it gets to his ears to thorough the control of what he's being allowed through his classmates and friends. But now, those Peaches records are moving a little of the control o of heavy rotation. Just for a few years An they can come back after he's gone to be I do have headphones, you know

in last week's article for cover songs wrote that most online distributors of me sic are discouraging cover songs be assort the complicated copyright issues Parent Wells, the co-founder of Tunecore-#service that allows independent artists place to pay one fee to get their music tributed to a variety of e-tailers-wrote to me to let me know that his compan, doesn't forbid covers. There is actually guide on its website on how artists can an about making covers. That includes garpermission from the artist to cover his her song). Getting the license is key

Steven Sandor is a former editor-in-chie of Vue Weekly, now an editor and author

SECURIO MARIODA POLICE

MONDAY

BUNCH DU GUPRSENOUSE

BILLINGS FOR WAYYETE

HYDEAWAY Book reading

PLEASONTY EWE

BYACKIDIOGRABIE

ERTHY MEHASTY S MAN

FLUID LOUNGE Mondays

TUESDAY

BILLIES ON NYHYYE

BRIXX BAR Jiva Tree, Pre/ Post; 9pm (door); \$8 (door)

LOUNGE Bingo of the Undead featuring Dexte Nebula and Greg Gory

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BUDDY'S Di Arrow Chaser:

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NEW CITY CHOWIG LOUNGE 'abilly, Ghoul-rock, spooky with DJ Vylan

PRINCIPLE THEIR THE PARTY PARTY

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BUTTE CHAIR GAFE & ISLAND

EDDIE SHORTS Wed open stage, all gear provided, hosted by Chuck Rainville; 9pm-1am; no cover

CENTRE Gogol Bordello (Axis Mundi tour), Aposti of Hustle; 8pm; \$27,50 at Ticketmaster, Blackbyrd,

EMPRESS ALE HOUSE Big

HOOLIGANZ PUB Open stage Wednesdays hosted by Shane and Naomi LEVEL 2 LOUNGE Open

Licaous: Gypsy and circus fusion spectaculars; last Wed every month

PLEASANT VIEW
COMMUNITY HALL
Acoustic Bluegrass jam
presented by the Norther
Bluegrass Circle Music
Society every Wednesday

College Plaza Open mic every Wed; hosted by Emis Tersigni; 8:30-10pm

TEMPLE Wyld Style Wednesday: Live hio nop every Wed; \$5

Wednesday Nights: with D

BEHICK/BICK/VREESTATION

BUDDY'S DJ Dust 'n' Tas

DIESEL Wind-up
Wednesdays: R&B, hiphop
reggae, old skool, reggaes's
with InVinceable, Touch
weekly guest DJs
Russell Peters Comedy show
after party.

FLGID LUURSE Wednesdays Rock This

HEW CITY UK WIE LOUNGE DJ Roxo Slad (indie, punk and meta NEW CITY SUBDRES It: with Greg Gory and to

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OCTOBER 15 STARLITE ROOM

VUE



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OCTOBER 28
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LIVE DATION

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ROGERS

The joke about Jamaica

Brendon Small likes his death metal sans reggae

M MUNRO

Idon Small has been walking the line becon music and comedy for years now. A
cost first, he attended the Berklee College
these in the mid '90s, but then detoured into
so when he co-created the animated Home
was in 1999, writing all the music for the show.
I on Home Movies ended its run in 2004, Small
ant on to create Metalocalysse, a show that feaso fren scathing and hilarious commentary
the topic of celebrity, using the members of
massively successful death-metal band as the
central characters. The show has spawned two
abums of music—all written and performed by
Small, save for the drums, for which Small eninted Gene Hoglan from Death, Strapping Young
d and other groups—and Small is now taking
Dethiclok out on the road. Given Small's backcound as a musician, it's not surprising that
be sintereated in making the Dethiclok show a
eal concert experience, taking Hoglan, guitarst Mike Keneally and bassist Bryan Beller out to
berform the music with him. The band will then
lake the stage, performing in the shadow of a ginu screen playing animation of the show's charcters. Small spoke to Vue Weekly recently about
the differences between working in animation
and creating music. Here are some of the highlights of the conversation.

VUE WEEKLY: When you're working on an album, is it tapping into a different creative place than

BRENDON SMALL: I can write a script with the show and I can giggle to myself and think it's funny and stuff and then read it to other people and they may not get where I'm coming from, hey may not think it's funny. But when I do mustoy myself it's a pretty lonely process—not that Ifeel lonely, but I do it by myself—and I feel like I have much more objectivity as to where the song goes and where it should go and where it makes mae. And music you just experience different comedy—I can be sent to a some first treas in a row and not get sick of it, but I don't want to the same appears. (M. Show first the in a row. I just watched it. You just experience it differently. There's a similar creative process that happens, coming up with an idea and getting it in shape, but I think the music idea, even if it's me slaving sloppy guitar to a click track! still understand what the energy of that song is going to be

VW: Is it hard to work out the timing between the show, the album and the tour?

Show, the album and the tour?

\$\$\frac{3}{8}\$: I don't get any time off and I think it's ridiculous what I'm doing and it doesn't make sense. Luckily it's fun, but the timing of this year in particular has been pretty crazy and difficult team have been staying in on weekends and just working non-stop to make the TV show, to make the absorber time new toest and, to do the stream! It's all the same group of like four people doing everything. It's not easy. It's going to make sense marketing wise and that's kind of why everything came together, but in the future I'd like to take a little more time doing everything. It's more time doing everything, even though I'm happy with it. Luckily, we're cursed with caring about the show and I'm cursed with caring about the music, so we really want it to be good. We definitely stay in, we don't take vacations, we stay up to three and work as hard as we can just to make it good.

VW: Did you know when you first came up with the idea for Metalocalypse that you wanted to go



DETHKLOK >> Cartoon metal Fre

out and play it live?

BS: Yean, it was very simple logic: I want to do a show that could have a big music component so it could exist outside of the TV show in case the TV show gets cancelled. So I wanted to make music a big part of Dethklok and I wanted to mut enough music in it so that at the end of the season I'd have enough music to put a record together, and if that record sold there should be a way to tour, and if you tour how do you tour an animated show? Well, the Gorillaz seemed to do it, so that's the starting-off point, and I imagined everything in my head and it was kind of my job as the executive producer and ultimately the salesman to get all this stuff happening and get people sold on it and have them see how this could be not only fun and cool but also not lose money.

VW: In some ways it's a very different show, with the musicians in shadows in front of the giant screen, but at the same time it's sort of an indication of the way at least some bands have gone with the live experience. Pink Floyd did The Woll way back, and people like Ozzy Osbourne and AC/DC have been using animated intros for years.

BS: Yeah, we're not doing anything new here. This started in the '60s with the Archies. I'm not reinventing the wheel or anything, this has been going on forever. It started with the Archies and ultimately it was a smart move because [the TV producers] lost control of the Monkees back in the day and they said, "OK, if we can't control these humans, lets make a cartoon that we can control and make records for," and that was the Archies and we're doing the exact same thing. And you can create a fake band, it happened with Kiss—I mean, they're a real band but they have these alter egos and all that stuff. It's a scene in rock 'n' roll. No on wants to see regular people, they want to see gods, even if they're animated.

VW: With all the effort you put into recording the music and taking it on tour, it's pretty obvious that you care about the music. It's not the kind of thing that would work if someone was writing the music just to make fun of the genre.

BS: That was the whole thing. Again it's a very selfish project because I don't think I'm going to get any other landscape to experiment with music like this. I don't think anybody would have hired me as a guy who just gets to do whatever he wants, so I had to create an atmosphere where I could do that. And I don't care about joke music very much, either. I like Frank Zappa, but I'm not into parody. I like satire, but there's a big difference between the two of them, and I wanted to satirize a bunch of genres of music that the season in the things from

MW. If you drant easoy is you'd be living a presty

BS: That would be the worst life imaginable. I mean, I think if I did a loke about a reggae band and all I had to do was play reggae for the rest of my life, I'd probably kill myself. But I like metal, and I like guitars—I've been playing for 20 years—so it makes it easy and fun. Well, not easy. It makes it fun. V





CAGETHE ELEPHANT MAdM

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ON SALE SATURDAY AT 10 AM

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leat it

nostle of Hustle samples influential writers on record

wing ditched the tres—the Cu-loan guitar that has, until now, ped to define Apostle of Hus-sound—for the band's newest m Eats Darkness, the Toronto-ind group instead opted for a new-laden, dark sound full of sameer Andrew Whiteman has and to as songs that have "func-whether, they're hate songs. Whether they're hate songs, ongs or conciliatory anthems, ong or Eats Darkness isn't thout what it's getting at. album also contains some

ked samples, featuring the likes leat writers like Dianne Di Prima

and William S. Burroughs. As authors and cultural icons, the Beats have influenced generations of writers, artists and musicians due to the group's preoccupation with immediacy and emotion.

"The Beats had a big effect on me growing up," explains Whiteman, taking a break from rehearsal. "Not as much now, but it stays with you.'

In discussing the way that Beat culture started with a small group of literary-minded friends in New York but influenced artists the world over, one can't help but liken it to the way Whiteman's other band, Broken Social Scene, took a close-knit group and broke it to the world, spreading

"I hated that Broken Social Scene book [This Book Is Broken]," Whiteman exclaims when the comparison is brought up, before recounting a story of meeting a group of musi-cians in a small town in the United States who, lacking a community of their own, found the book to be inspiring. "I guess if you don't grow up in Toronto or Montréal or New York or a place where community can happen, a book like that can give you hope."

APOSTLE OF HUSTLE WITH GOGOL BORDELLO



DARKNESS ON THE EDGE OF THE FRAME >> Apostle of Hustle Eats Darkness on



ON TOUR WITH

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FOUNDATION CONCERTS



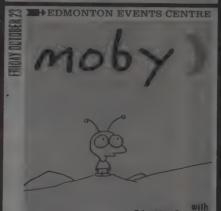




















2SHOWS - ALL AGES #5PM - NO MINORS #9PM









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Still Bouncing

he Bouncing Souls celebrate 20 years together



ONG AT A TIME >> The Bouncing Souls adapted to the changing models of

TAN BIRTLES

Dands come and bands go, though if you're the Bouncing Souls, you're to going anywhere. There are plenty

pup has been cratting its rainbuncbrand of punk rock, so to celebrate years together, the Bouncing Souls gured it had to do something special. The group's 15th anniversary was celbrated with a DVD, entitled Do You Reof the Bouncing Souls, but instead of brushing off some oldies for a compilation, this time around the group decided to do something different: release a single every month digitally and every three months gather up what had been released and put it out on seven-inch.

The music industry's been changing and people aren't buying CDs the way they used to, so we thought it would be fun to do an experiment, make it more interesting and fun for ourselves to release a song a month, and then do seven-inches because if someone [wants] something as a special thing they'll buy

it on vinyl," explains singer Greg Attonito. "We've always loved vinyl and we've always done vinyl so we thought we'd do it that way."

The decision to release new material as a way to celebrate such a long time together was an easy one for the band Attonito says, noting that, in addition to it being the group's 20th anniversary, it had been three years since Bouncing Souls had released anything.

"It just seemed like it was the right time for some new music, it was the right time to release it and celebrate with some new music as opposed to looking backwards because we'd done that," he says. 'That's what music's about truly, it's about creating in the moment. It doesn't matter how old you are or how long you've been around. That's

the spirit we started out in and that's the people who we still are. We'll be 80 years old and we're still gonna be those people that are inspired by the moment, what's happening now. It doesn't matter how old you are or how long you've been around, we live in that spirit still."

Having recorded most of the newest singles in the band's own Asbury Park studio, Attonito refers to the process as being much more relaxed than any time the group needed to book expensive studios space and work on tight deadlines

"There's not as much pressure," he says of recording in the band's own studio That made a huge difference with this recording because we recorded the songs in batches and mixed them in batches as opposed to having to have them all done

in a few months recorded and mixed and there's always this real looming deadline pressure. We had a lot more fun and I think it affected the recording—when you have fun doing anything that's what goes into it and it reflects out of it. I'm glad we did it that way. V.

FRI, OCT 2 (7 PM)

BOUNCING SOULS

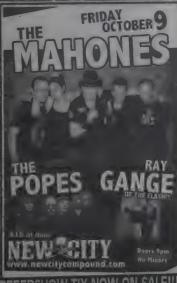
WITH YOUTH BRIGADE, SAINT ALVIA, OFF WITH

The Bouncing Souls are at home on BYO Records, the label founded by members of tourmates Youth Brigade. Let Them Know: The Story of Youth Brigade and BYO Records is screening at Metro Cinema on Oct 1 at 7 pm and 9 pm.

NEW CITY UPCOMING-UPCOMING-UPCOMING







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REVUE // RÉMI BOUCHER

Float like a butterfly

Classical guitarist employs new techniques

MATES STAY MAIL

Je know the image of people who suffer for their art. Still, some art-at come closer than others to that re-ty-classical guitarist Rêmi Bouch-r, for example, had an encounter with disceperience. The first time that he beformed using a tremolo technique

le concert with red, swollen hands.

To imitate the voice, the sustain of he voice and the direction with this behingue and all the polyphonic asts that support this tremolo, to put the first behingue and all the polyphonic asts that support this tremolo, to put the first time that I played it... wow! I have believe that it's a meditation piece. Be first time that I played it... wow! I have suffering!" he chuckles. "After this licert, my hand was completely big, and my thumb was all red and very big, at after time, it came more naturally." One of Boucher's pieces featurage in the summer of Boucher's pieces featurage in the summer of Boucher's pieces featurage in the summer of Boucher, the genesis of this novel thingue want's mooth, either. In the he says that he developed it affiling a subtine (this cannot be the first performance took a toll Boucher, the genesis of this novel thingue want's smooth, either. In the he says that he developed it affiling a subtine (this cannot be the control of the says that he developed it affiling a subtine (this cannot be the control of the says that he developed it affiling a subtine (this cannot be the control of the says that he developed it affiling a subtine (this cannot be the subtine (this cannot be th

hen, after watching another guitarist ng a tremolo on one string, he decided to try this technique, but differently.

"I imagined if somebody could use this technique on all the strings, that could be very interesting," he recalls.

He kept trying, but it wasn't until after a moment of understanding when he was actually able to perform the technique.

"Finally, I found out one day the way to do it is a matter of understanding the mechanical aspect of it, and it came like that—Wow! I understood all the mechanics in five minutes;" he laughs. "I was working, and never found a solution, and then suddenly, as a light came to my britin—that's it! I could do it."

Boucher explains that he also likes to observe musical techniques that other cultures use with their instruments, and then adapt those to the guitar.

It take back this restingue of their instrument, and I upple to one or commentument, and I creates a many possibility," he says of the rhythmical, symbolic and melodic elements of other cultures' musical traditions. "[They are] so rich, that there is not enough of one life to use all of this."

FRI, OCT 2 (8 PM)

MUTTART HALL, ALBERTA COLL

ALL AGES

How I'll Remain

Kent McAlister discusses his latest record

Kent McAllistae has been leading his VUE WELKLY: Do you bring your songs band—originally called his Band, but for to the band fully formed, or are they the last few years known officially as the Iron Choir—through three

as the non-chine and growinces now, and he's shown increas-ing focus and confidence with each release. Where there were hints of the same sort of country that Corb Lund grew up with on McAlister's debut, he has since carved his own sound out, fus ing together the jazz guitar playing of his music-school years with the music of his Prairie roots. McAlister's latest album is titled How I'll Remain and he spoke to McAlister had plenty more to say than we had space for, so the full transcription

or more arranged and ready to go. I like to then let the guys fill in the spaces, or bring musical ideas to the table bring musical ideas to the table that I might not have thought of. I've always been lucky enough to play with stellar bandmates, past and present, and I'm always open to suggestions from them. I also believe it's important for them to be able to add their person-

ality within the context of the music. With this record, there was a lot more input in that two of the songs were



wanted How I'll Remain to be when emerge as the writing and recording

REMI: I definitely wanted it to be a little darker than the last record in the over-all feel. I had an idea about themes and on a ure of its own as I started develop-ing them. Being able to shut off my brain and let the songs come to me, rather than chasing them by forcing myself to write is always paramount. Whenever for focused on something else—like driving around town or something as simple as walking somewhere and taking in the unexpected things occur like the two songs from Brendan that happen to fit

that led you to How I'll Remain, what would it look like?

KM: I think it comes from having a genu the most important thing; having a diverse pallette. The map would start somewhere when I was about 14 and realized I hated commercial pop radio. This was around 1990 and I discovered the matter of the map was a sound 1990 and I discovered the matter of things like college radio and the local

through my teens and voraciously as ping up everything I could that was rid pendent or old. A shout out to Eduton in particular—I never understood appeal of Nirvana, and that's because had Edmonton legends the small's and soundtrack of my youth. They wer whole "grunge" scene produced. By time I was 18, everyone was spillin my eyebrows and take steroods and the tips of my hair frosted and wiscously distressed jeans. Having 58 I really hope Nashville's is the next nifranchise to go belly-up. Bring the teams back to Canada, Bettman 54 Musical map what, now? V



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NEW ALBUM, SAINTHOOD, IN STORES OCTOBER 27!





PREVUE // ELLIOTT BROOD

Oh Alberta

Elliott Brood returns to western Meadows



HEY LIKE US, THEY REALLY LIKE US >> Toronto's Elliott Brood has a soft spot in ie-in-cheek attitude in song-for Alberta #Eden Ma

Elliott Brood loves Alberta.

It's a six-year affair now, but it began with the Toronto trio naming a song after the province. In the world of courtship, it ing street hockey in an Oilers jersey—could have easily been called "Oh Saskatchewan" or "Oh Newfoundland." But wearing its heart on its sleeve paid off for

"Literally, like the first tour we ever did, we drove straight out to Lethbridge—not even knowing what Lethbridge was or anything—and funny enough, we were just going to skip it, because we thought it was some small little town. They're not going to care. We drove all this way, why don't we just relax and skip it and go to Calgary?" guitarist and singer Casey La-foret recalls. "But we made true on the promise to go and the show was sold out, these people all knew the music because

Alberta's been obviously huge to us," he adds. "We got to tour with Corb Lund and that was great, and that introduced us to whole new crowd of Albertans as well.

Brood rolled up into Salt Lake City with its Juno- and Polaris-nominated record-Americans, mines the stories of the child

backlash from the Mormon people, but nothing so far. Which has been good," Laforet says. "We're not that popular. Maybe if we got more popular, we would run into trouble, I guess."

Hamility aside, the lack of backlash could behaves unstaling to do with the fact that Elliott Brood—rounded out by Mark Sasso and Stephen Pitkin—only uses historical fact to emplore fictional ideas, in the tradi-ion of Neil Young and the Band. It's also a way of writing about personal experiences

without being the centre of attention. It's all about telling an interesting story.

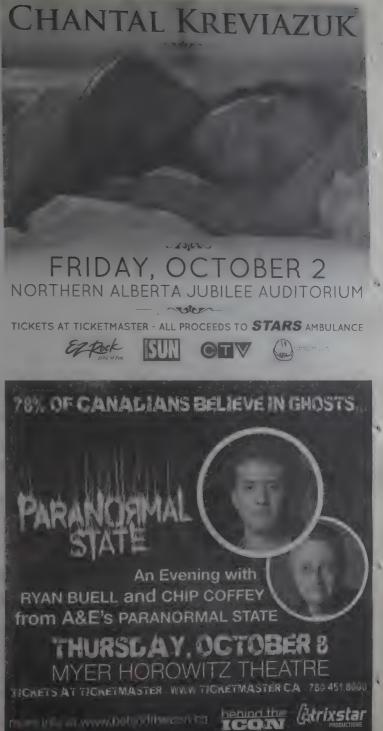
For us, it's kind of important not to be the focus of the songs. The songs are

stories, and we're just telling the tales. We try to remove ourselves from it and let the songs be very strong. And that's something that we're conscious of," he that's kind of-and I'm not just pinning it, say, hip hop-This is how good I am; I can do this, I can do that.' And there's a place for all that stuff, we're just not in that world. We would rather be kind of like a book. We present our albums like novels and stuff—it's kind of a literary view that we have towards it.

The result is a timeless quality that dances on banjo plucks and grips onto distorted guitar riffs. Weaving yesterday with today is what makes Elliott Brood's 2003 debut Tin Type as listenable as last year's Mountain Meadows.

It's also music that sounds very rooted in the prairie landscape, which pretty much guarantees that Alberta loves Elliott Brood right back. V







& MIYURU FERNANDI

WW.STARLITEROOM.CA

ALBUM REVIEWS



ERRH MUNICO

Sometimes an album is impossibe to consider outside of the context in which it exists. Anvil's This Is Thirteen to Anvil! The Story of Anvil, the documain stage, giving original members Steve "Lips" Kudlow and Robb Reiner an opportunity to recapture the glory that the band had enjoyed back in the early '80s. The film-out on DVD Ocband, but despite the setup of Anvil the fight, there's also a melancholy ond go around in an industry that sees the band's music as long past its.

And, truthfully, there is something rather dated about Anvil's latest album-recorded during the making only now receiving a wide releasewith the music firmly grounded in the speedy, heavy, crunching metal that demonstrates in interviews with more well-known musicians like Metallica's Lars Ulrich and Motorhead's Lemmy, Anvil's particular brand of music is one of the cornerstones that so many of today's metal bands are built on, whether

tempt to keep on keepin' on, its lyrics leaning somewhat towards the edge leaning somewhat towards the edge of silly at times. At the same time, though, there's no denying that Anvil approaches every song on the record as though it's the only song that matters, blasting big power chords and chunky, palm-muted rhythms out of the guitars while Kudlow lays his heart on the line with his metal wail. It's clear in songs Anticipation on my nails I bite"—and "Feed the Greed"—"Another day, another dollar, another scam / Actions itself on This is Thirteen, but the band is in fact perfectly happy where it is musically, revelling in the glory of the old-school metal that remains front and centre in the band's heart.

It's that old-school approach to the album that makes This Is Thirteen a

for so many years now if it weren't for Anvil! The Story of Anvil throwing the spotlight on the band once more. Sure, songwriting, but sometimes that's just

upon the right place and the right cess they can get. Plus, the album is as heavy as metal on metal. Ground-breaking? No. Fun and spirited? Yup. ****



Staking out the middle ground la nominated albums he's best known

for, the B-Sides EP (available as a free feels like a lo-fi look into the Charles seems built to test out a particular idea, like the groovy bass/xylophostrut that pops up through "I West Was A Dog," or the lazy horn chorus "Soak in Visions." It's apparent wh.

BARRE BEINGN

Grown-Ups Grown-Ups ****



merly "dead" for be vinyl-making such a big noise it. recent years, the reemergence of

tapes as a viable format-coupled with MP3s of course-seems on the one hand hilarious and on the other totally inevitable. And esthetically, exuberant and lo-fi punk of Calgary's Break," with its call-and-response chorus of "Stay fit and have fun! / Par ticipaction!" will remind you of a him-when you weren't a grown up.

Rufus Wainwright Milwaukee At Last!!! ****



tras onto a lengthy accompanying.
DVD, more gluttonous and egocentrathan a half-hour studio album. Some might indulge, while others will just get tired of his sexy wail and smooth talent as it drones on past its wel

IONATHAN BUSCH



WITH DJS BUDAKRON

If you are gonna call an album Rock 'N' Foll, it had better act

reigns. Its got to give a big of finger to the establishment. It ance every girl, bring every tears and put a smile on all their It should make you dance, make ould avoid perpetuating stereo-using cliches. Most of all, it hould question something. Better yet, it should give you something to believe in. would rename this album Mock Rock.





Scott Cook has a spires foot taps and ling-or ramblin',

on Cook's mind throughout his new althe miles he's travelled and the people one that is fitting for a man who sees fueling a desire to pack a bag and head out looking for some of the things that

David Guerra



In a move that ates Destiny's Child alumni Kelly Rowland from Beyonce,

nudges some artists (also including Akon and Estelle) partly away from their R&B niche, somehow putting the es a few singles good for more than testing car stereos, a demographic pastrime that results in most outsiders

ALBUM REVIEWS

Beastie Boys Hello Nasty

The Beastie Boys spent an to get away from the group's

can't imagine how much it must have stung to watch "Fight ity they were skewering (and the less said about the biof "Brass Mon-

And, to be fair, their urge to mess with mainstream expectations produced sic videos) with the mixed (they're as much a reason as any people still put and the outright bad (the insufferable "we can play instruments" diversions).

So at least part of the reason Hello Nosty sounded as good as it did when it first dropped in 1998 was because it was the Beasties' most wholehearted embracing of having a good damn time since Paul's Bouter Mike, a DJ who perfectly understood the Beasties' old school, sharp-break-andclever-rhyme base, Hello Nosty brought bombastic feel-good back to the forefront without losing the sonic experimentation and beat genre-hopping that earned the group its critical darling status.

It begins with Ad Rock declaring in no uncertain terms "50 cups of coffee and you know it's on," with MCA completing Not the most clever wordplay ever, but the Beasties are more snide jokesters than Rhodes Scholars, which is part of the reason things work so well when they into the musical backdrop as saying something, another your ass to. And from 'Super Disco Breakin'," they don't slow down the party very often.

mbers "Interga-lactic" for the see dudes pull out the Japanese in that gray zone reference and acceptable nostal gia-but there's no resisting the

es have a good time ing break beat and the combined shouts that cap each line, and the "hmmm ... drop!" is every bit as pointed But, of course, that's barely the surface: you could argue the other two singles, "Body Movin" and "Three MCs and One DJ," the former the best soundtrack an all-inclusive reshowcase for Mixmaster Mike's dexterity, work better, even if they don't have quite the same ready-made Iconic feel.

As much as those dominate the album though, the Beasties do manage to pull off enough moments of depth to ensure they haven't completely tuned out. "Just a Test" fits in a message about the importance of growth in a spooky bass line and Mike's otherworldly cuts. "Putting Shame in Your Game" mixes sly lines like "I'm the king of boggle, there is none higher / I get 11 points off the word quagmire" with a simple lefty message about sticking together, its slow, steady beat playing off the urge to "g-e-t-l-i-v-e, aight?"

Even if they're still very willing to undercut it, though, there are few things more rapturously joyous than the Beastle Boys deciding it's time to party, and if Hello Nosty were to permanently take over License to Ill's spot in the pop-cultural landscape, you'd get no complaints from me. V

Todor Kobakov Pop Music

Lounge at casino Meets piano recital

Simian Mobile Disco Temporary Pleasure

Weaker than last disc But then where can you go from The tip of the top?

Thousand Foot Krutch Welcome to the Masquerade (Tooth & Nail)

Spray tan Tap out guys

Muse The Resistance

Singer needs a hug Uh ... and by hug I mean punch

The 401 Songs of Solomon

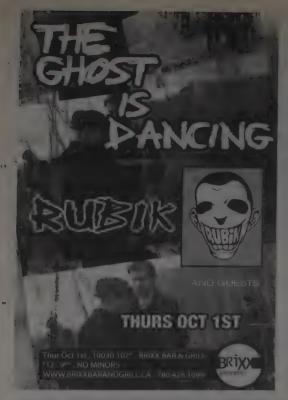
A decent pop disc Chugs along nicely unlike

Status Quo In Search of the Fourth Chord

Make concept record about







PREVUE // CORRINE WEST

Cabin fever

Songwriter fulfils The Promise in an idyllic setting

DAMES STEWART

Currently in the midst of her sixth UK tour. Corrine West can't get enough of British audiences and it seems the feeling is mutual. After legendary BBC DJ Bob Harris played for the Living, on his radio show, he was bombarded with emails wanting to know as much as possible about the roots songstress. West had inadvertently found a rapt audience on the other side of the Atlantic.

more under-the-radar stuff, and he had a huge response when he played letters too," West explains. "I ended ing all kinds of people. It's impossible well with the people over here. I really don't know why, but it's one of those

When it came time to record her third full-length album, West and prostead of heading back into the studio journeyed out to Harrison, BC, allow



LIGHT IT UP >> Comine West approached

The surroundings had a lot to do with how the record turned out, defithis huge lake, so we grabbed a cabin. and converted it into a studio. We left the windows open so we could see the water and the eagles flying around and everything else. It was perfect, a place that we could just chill out.

The surroundings weren't all that was

unique about the recording of T Promise, as it also marked the time West worked with Doug Cox in a producer role. After first meering in 2005 when the pair performer gether, the two reconnected last in Alaska when both were teaching at a music camp. After many late-night am sessions, West knew she'd fou

"And four months later we well gether in the studio," laughs Way And now here we are, overseas tour. Working with Doug was interesting. He thought that my voice was recorded to it's full potential on Pay. other records. He wanted to make it much more of a focal point in the music, and as a result the songwriting and arrangements changed. There was really nowhere to hide. ! ... challenging, being that exposedwas used to recording with big, full bands, kind of being neck-in-nec with everyone. On The Promise we a torch song. I was unsure how audi ences would react, but the response has been really great." V

HOROSCOPE

ARIES (Mar 21 - Apr 19)

Is the electron a wave or a particle? Physicists had to conduct thousands of experiwhich is that it's both. In other words, the tions about the nature of reality is a paradox. I think this strongly FREEWILL suggests that the correct response to many other riddles about the ultimate truth might be two seemingly opposing explanations. Could the Unitarians and Buddhists both be right? Socialists and capi talists? Mystics and scientists? In the upcoming days, Aries, you will be offered lots of practice in adopting this approach

TAURUS (Apr 20 - May 20)

or a particle?"

as you deal with a personal dilemma that's

very much akin to "Is the electron a wave

Have you ever mused on the fact that your your whole life depends upon it? Food and oxygen are constantly combusting inside you, generating flery energy that fuels your every movement, thought, and feeling. This awareness of fire as a source of vitality, not a destroyer, would be valuable for you to cultivate in the coming days. Your steady, earthy rhythm needs a shot of radiance and luminosity and fervour.

GEMINI (May 23 - Jun 20)

Several couples I know keep lists of the five celebrities they'd be allowed to boink if the chance ever presented itself. My friend Jim, for instance, will incur no karmi repercussions with his girlfriend Alicia if he

ever spends a night of carnal delight with : the following people: Lady Gaga, Sarah Silverman, Karen O, Shakira or Halle Berry. Johnny Depp, Chris Rock, Marilyn Manson, this up, Gemini, because I believe you'll

> travagant cosmic luck that could offer you a close brush with an might not exactly take the form of a one-night stand with a faas extraordinary.

CANCER (Jun 21 - Jul 22)

I'm happy you're getting back to fundamentals and shedding pretensions and nourishing your roots, but I also want to make sure that you don't get too funky and lowdown. I'd hate to have to be hoisting you up out of the gutter next week, or counseling you on how to cover for the fact that you've compromised your own highest standards. So please resist any temptations you might feel to descend toward the lowest common denominator, Cancerian. As you deepen your center of gravity, make sure you keep your attitude elevated.

LEO (Jul 23 - Aug 22)

"I may not love you," wrote R.R. Doister, "but I can certainly love my fantasy about you." Personally, I've been guilty of embodying life. There have also been allies to whom I could have said, "I do love you, although I love my fantasy about you a little more. occasions that I've been proud to declare, "I love you even more than I love my fantasy about you." What about you, Leo? Where cellent time to get on the righteous side

VIRGO (Aug 23 – Sep 22) In a puckish fantasy, the poet Linh Dinh Imagined a hypothetical scenario in which effort to inject more pep and resolve into its lethargic citizens," he waxed with prodating the use of an exclamation mark at ten. 'It looks like rain!' for example, or 'I vision, Virgo, and turn it into reality for the immediate future! You would really benefit from getting more excited than like imagining every one of your sentences ending with an exclamation mark could make your whole being more thrillable!

LIBRA (Sep 23 - Oct 22)

suffer from the unsettling feeling that your calling hasn't called you yet? Are you under the impression that your main reason for being here on Earth may reveal itself at some soon? If you answered no to all those ques tions, congrats! You are more than halfway swered ves to at least one question, it's high intention to find out what you need to know in order to deal with the problem more aggressively. The cosmic forces are arrayed in such a way as to reward you for doing so.

SCORPIO (Oct 23 - Nov 21)

The Indian guru known as Amma has hugged over 30 million people during her three-decades career. I've known people who've received blessings from her, and they tell me that she can magically undo your karmic knots with her spiritual power, freeing you from having to suffer indefinitely for the bad decisions you made in the past. Amma rarely does a complete unrav-Your negative conditioning might be holding you together, after all, and a sudright now, Scorpio: you'll be wise to undo

SAGITTARIUS (Nov 22 - Dec 21)

The coming week will have something to across the land, even as you're emanating poise and aplomb. You may be tempted to dole out large doses of mercy, making sure that the people who will be important to your future don't lose their way.

CAPRICORN (Dec 22 – Jan 19)
"The bear must deal with 20 obstacles, and each one of them involves pears," says the Sufi proverb, "because the bear adores pears." That's a twisty truth worth meditating on, Capricorn. I suspect that the gifts

coming your way will bring their own unique problems; the dreams you're in love with will generate new dilemmas to solve. By n Part of the fun of doing great things is dealing with the changes they generate!

AQUARIUS (Jan 20 - Feb 18)
On behalf of all us non-Aquarians, I'd like to express our appreciation for the experiments you've been performing. Please don be discouraged just because the result thus far have been inconclusive and left you feeling a trifle rudderless. We feel confident that sooner or later you'll come up with dis eries that will have bottom-line value to both you and the rest of us. We'd also like to apologize for the shortsighted and timid types among us who are accusing you of peng unrealistic or overly optimistic. Please keep trying those novel approaches and making those imaginative forays

PISCES (Feb 19 - Mar 20)

While reviewing the work of Angelina Jolie in the film Taking Lives, A.O. Scott called likely to be mistaken for a computer-ger u. Some of the characters who will vancing the plotlines in your life ston may seem to be able to breathe fire, walt will. At the very least, you'll witness phe nomena that resemble optical illusions you. Embrace them, don't fear them

EVENTS MEEKLY

MAIL LISTINGS VUEWEEKLY.COM

CLUBS + LECTURES

AIKIKAF AIKIDO CLUB . 10139-87 Ave. Old Community League • Japanese of Aikido • Every Tue 7.30-

QUE AND COLLECTIBLES-Doll Club of Edmonton - Alberta Aviation

*Character 11440 Kingsway Ave - 780,485,3025
***ms. teddy bears, toys, accessories, clothing,

**ms. and furniture - Sun, Oct 4, 10am-4pm

ARMCHAIR TRAVEL-INDIA . St Albert

AWA 12-STEP SUPPORT GROUP - Braeside

BA GUA - Jewish Community Centre, 7200-150 St - gravity and grace.net - 780-418.5022 - An introduction to Chinese Internal Martial Arts 150 th W. Biam Tucker - Thu, Oct 2, 6-8:30pm

BICYCLE STRIPPING - Edmonton Bicycle Commuters' Society, 20047-80 Ave (back alley), 780-433-2451, • edmontonbikes.ca - General Cleaning Work Bee, getting ready for winter • Sun, Oct 4, 5:30pm • Pree

BUDDHIST LECTURE 10711-107 Ave, 2nd Flores with Masao Yokota from the Boston

BUDDHIST PRACTICE · 10502-70 Ave, kar Meditahun and Chenrezig Practice with Ani Meditahun and Chenrezig Practice with Ani Munzang every Wed, 7pm • DVD's and discus-tion. Fri. 7pm • Free, beginners welcome

CANADIAN MENTAL HEALTH

ASSOCIATION - Suite 800, 10045-111 St -8234446311 - Family support drop-in group candiuduals who are supporting an adult tamily member who is living with a mental illness - Every Wed, 6:30-8:30pm

CHINESE GARDEN OPEN HOUSE . Louise

SDMONTON ESPERANTO SOCIETY .

GENTLE YOGA - St Albert Public Libraryof all ra - A gentle introduction to Hatha
- a wear loose, comfortable clothing and
uig a yoga mat and water bottle - Tue, Oct

GREAT EXPEDITIONS HOSTEL TRAVEL

"Y' : 100 for passionate living . Every Sur

lecture with Iain Benson - Wed, Oct 7,

JOINT VENTURE "BOOTCAMP" . Grant MacEwan City Centre Campus Robbus Health Centre, Bow Rm, and Fl. 10910-104 Ave - Lead by Robin J. Elbott, author of Life is o Joint Venture - Sat, Oct 3, 830am (registration), sam-spim (seminar); register for the full-day

KNOWLEDGE IS POWER: ACCESS TO INFORMATION IN ALBERTA · Glacier Rm for Constitutional Studies, Sheldon Chumir Foundation for Ethics in Leadership featuring speaker Darrell Evans • Oct 7, 7:30-9:30pm •

MINI MEDICAL SCHOOL • Bernard Snell Hall, U of A Hospital, 8440-112 St • Six evenings of lectures, with topics ranging from viruses to aging, are designed for the public to learn more about the world of medicine and leain more about the work of interacting and science from doctors and researchers at the U of A = Until Oct 27, 7-9pm = Register at cpl. ualberta.ca/Home/Events/mini.cfm

NEXTGEN, PECHA KUCHA NIGHT 5: OLD SCHOOL • Myer Horowitz Theatre, 8900-114 St, U of A • Presentations focusing on looking • Fri, Oct 2, 7:30pm • \$9 (adult)/\$7 (student) at TIX on the Square

P.A.L.S.-PROJECT ADULT LITERACY SOCIETY - Norquest College, 10315-108 St • 780.424.5514 • Conference for students and

PHILOSOPHER'S CAFÉ SERIES - Steeps Urban Tea House, College Plaza, 11116-82 Ave - augustana.ca - The Trouble with Intelligent Design with Paul Viminitz, Professor of Philosophy, University of Lethbridge; presented by the Chester Ronning Centre • Sat, Oct 10,

REMOVING THE STIGMA...TALKING ABOUT MENTAL ILLNESS . Canadian Mental Health Association Office, 800, 10045-111 St 980-414,6300 • CMHA Speaker's Bureau: People living with mental illness will discuss their experiences with stigma •

SEARCHING FOR THE FATHER OF BASE BALL IN ALBERTA' • Provincial Archives of Alberta • Lecture by David Mills • ed, Oct 7, 7pm • Free; pre-register at 780.427.1750 or donna.macneil@gov.ab.ca

SPEAKER SERIES Westin Hotel - The Future of Community: Dinner with Stephen Lewis -\$100 at TIX on the Square • Oct 14, 6pm (cock tails), 6:45pm (dinner), speech to follow

STYLE MATTERS . Stanley Milner Library Rm 27, 6 Fl • 3-hour workshop to identify your own predominant style of working through interpersonal conflict and to learn about the interaction of various styles • Oct 15, 6-9pm • Pre-register: stylematters.event-brite.com, 780.423.0896 ext 201

SUGARSWING DANCE CLUB - Orange Hall, 10335-84 Ave • 780.604.7572 • sugarswing. com • Swing Dance at Sugar Foot Stomp: no experience needed, beginner lesson followed by dance every Sat, 8pm (door)

SUMMIT SPORTS COLLECTIBLES SHOW Northlands Agricom, Hall E, 7515-118 Ave • 780.488.2359 • thesummitshow.com • info@ thesummitshow.com • Hosted by Summit thesummissiow.com * Flosted by Johnson
Promotions * Oct 2, 4-9pm; Oct 3, 10am-5pm;
Oct 4, 10am-5pm * \$10 (adult, one day)/\$20
(adult, 3 day)/\$6 (senior/youth, one day)/\$12
(senior/youth, 3 days)/free (child 12 and under)

SUSTAINABLE AGRICULTURE DEVELOP-MENT • Myer Horowitz Theatre, 2nd Fl Students' Union Bldg, U of A • Sustainal Model, presented by Dr. Rene Van Acker

SYMPHONY 101 - St Albert Public Library sapl.ab.ca • Hosted by D.T. Baker • Sun, Oct 4. 1:30-2:30pm • Pre-register at 780.459.1682

THEM AND US: NATIONALISM'S DANGEROUS ATTRACTION - Mye Horowitz Theatre, Students' Union Bldg, 115 St, 89 St, U of A - Hurtig Lecture on the Puture of Canada with Neil Macdonald - Sal, Oct 3, 230-3;30pm - \$10 at U of A's Department of Political Science 780,492,3555, door

TIME TRAVELLERS XVI LECTURE SE-RIES - Royal Alberta Museum Theatre, 12845-102 Ave - 780.453,9100 - royalalbertamuseum. Ca - A Man By Manny Names: Davidson Plack and the Discovery of Peking Man; presenta-tion by Dr Julie Cormack - Oct 8, 7pm - \$8

TOURETTE SYNDROME - Academy of King Edward, 8525-101 St, NW door • 1.866.824.9764 Support meetings for parents of TS kids, and TS adults • 1st Wed every month, 7pm • Oct 7.

TOWARDS THE DIGNITY OF DIFFERENCE . U of A - dofdifference.org - Conference featur-ing speakers Benjamin Barber, Hassan Hansfi, Robert Cox, Fred Dallmayr, Shireen Hunter, Hamid Dabashi, Walther Lichem, Mokhtar La-manim Vesselin Popovski, and Amira Sondo Oct 2-4 - Panels are free and open to publicpackage for keynotes; \$30/\$15 (student)

WALKING WITH GRIEF FOR PARENTS Knox Metropolitan Church, 8308-109 St
 780-454-1231 ext 224 - Support group for parents whose child has died at any age - Until Nov 5, 7-9pm +Pre-registration required • Fee

THE WAY WE LIVE: EDMONTON'S PEOPLE PLAN · Grant MacEwan Downto Rm 6-106 Multi Purpose Room • Discussion group to help the City of Edmonton create a long-term strategic plan that will help with decisions about the services that contribute to the health, safety and well-being of Edmontonians • Sat, Oct 3, 8:30am-12pm • Register at: edmonton.ca/TheWayWeLive

WOMEN IN BLACK - In Front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in

COMEDY

ARDEN THEATRE - 5 St Anne St, St Albert to-toe in a heated and rousingly comical debate of current affairs and top-of-mind

CENTURY CASINO . 13103 Fort Rd . 780.481.9857 • Shows start at 8pm Thu-Sat and late show at 10:3opm on Fri-Sat; \$12 (Thu)/\$19 (Fri/Sat) • Sean Lecomber; Oct 2-3

COMEDY FACTORY . Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Gabriel

COMIC STRIP - Bourbon St, WEM - 780.485,5999 - Wed-Fri, Sun Bpm; Pri-Sat 100:30pm - Daniel Kinno, Jordan Chyzowski, John Ramcharam, Sean Thompson; Oct 1-4 + Hir or Miss Monday's; Oct 5 - The Best of Ed-monton- Local Talent Night; Tue, Oct 6 - Sean Lecomber, Ryan Ash and Kelly Soldouka; Wed, Oct 7 - Special Concert Presentation: Mike State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & Kelly Soldouka; Oct 8 - 10 - State Branch & State Br

DRUID • 11606 Jasper Ave • 780.710.2119 • Comedy Night: Hosted by Lars Callicou •

HYDEAWAY-All Ages Art Space • 780.426.5381 • 10209-100 Ave • Comedy night • Tue, Oct 6, 13, 20 and 27, 9pm

LAUGH SHOP-Whyte - 2nd Fl, 10368-82 Ave • 780.476.1010 • thelaughshop.ca • Jason Blanchard; until Oct 4 • Mike Macdonald;

NEWCITY LIQUID LOUNGE - 10081 Jasper Ave . Underground Comedy Night: Timelines the future is funny (time travel comedy show)

RIVER CREE RESORT AND CASINO - River

AFFIRM SUNNYBROOK-Red Deer - Sunny brook United Church, Red Deer • 403-347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies meet the and Tue,

RISEXIIAI WOMEN'S COFFEE GROUP

A social group for bi-curious and bisexual women every and Tue of the month, 8pm • groups,yahoo.com/group/bwedmonton

BOOTS BAR AND LOUNGE 10242-106 St. 780.423.5014 • bootsbar.ca • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • and Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Pri and Sat DJ SeXXX Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with

BUDDYS NITE CLUB - 11725B Jasper Ave -BODD'S MITE CLUB - MASB Jasper Ave - 780.488.7736 - DJ Dust in Time; Mon 9pm - DJ Arrow Chaser, Tue 9pm - DJ Dust in Time; Wed 9pm, no cover before 10pm - DJ Arrow Chaser, Fri 8pm, no cover before 10pm - DJ Earth Shiver 'n' Quake; Sat 8pm, no cover before 10pm - DJ Bobby Beatz; Sun 9pm -Drag Queen Performance Show, Sun, no cover

EDMONTON PRIME TIMERS (EPT) . Unitarian Church of Edmonton, 10804-119 St • A group of older gay men who have common interests meet the 2nd Sun, 2:30pm, for 2 social period, short meeting and guest speaker discussion panel or potluck supper. Special interest groups meet for other social activities throughout the month. E: edmontonpt@ yahoo.ca - primetimersww.org/edmonton

GLBT SPORTS AND RECREATION - teamed monton.ca - Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St; 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmonton.ca - Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling: Mon, 7:15-9:15pm), Granite Curling Club; 780.463.5942 • Running: Sun, Tue, Thu; running@teamedmonton.ca - Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, The 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm;

ILLUSIONS SOCIAL CLUB CROSSDRESSERS - 780.387.3343 - meet monthly - For info go to groupsyahoo.com/ group/edmonton_illusions/

INSIDE/OUT • U of A Campus • Campus based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter ns): Speakers Series, Contact Kris (kwells@

LIVING POSITIVE - 404, 10408-124 St - edm livingpositive.ca • 1.877.975.9448/780.488.5768 • Providing confidential peer support to people living with HIV • Tue, 7-9pm: Support group •

MADELEINE SANAM FOUNDATION Fac ulté St Jean, Rm 3-18, 780.490.7332 - Program for HIV-AID'S prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat, 9arn-5pm each month • Free (member)/\$10 (member-

MAKING WAVES SWIMMING CLUB . geocities.com/makingwaves_edm • Recre-

MCDOUGALL UNITED CHURCH . Holding monthly coffee shop group for gay, lesbian, bisexual, trans-identified, and straight friends • 4th Sun in Oct, 12:30pm at the Starbucks on Jasper Ave and 101 St

PLAY NIGHTCLUB . 10220-103 St . playnightclub.ca • Open Thu, Fri, Sat with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON - 9540-111 PRIDE CENTRE OF EDMONTON - 950-111
Ave - 780-483 3aya - pridecentreedemonton.
org - Open Tue-Fri 1-10pm, Satz-6:50pm LGST Semost Drop-in: Every Hug/Tlay, 2-4pm
- CA: Thu (ppm) - Suit Up and Show Up: AA
hig book study group every Sat, 7-9pm, 1yu@
shawca - Wemonspace: Board meeting at
Sou every month, 0:0jaam-13:jopm - Thans
Education/Support Group: Meet the sit and
3rd Sun, 2-4pm, every month; albertatans.org
- Men Talking with Pride: Sun ppm; facilitater: Rob Wells robwellp3e@fobtmail.com HIV Support Group: 2nd Mon every month,

om - Transgender, Transsexual, Intersex and pm - Transgender, Transsexual, Intersex am-Questioning (TTIQ) Alliance: Support meet-ing and Tue every month, 7:30pm - Transgen-der, Transsexual, Intersex and Questioning. del, transsexua, hieraex and quesuoming. Education, advocacy and support for men, women and youth • Free short-term, solution-focused drop-in counseling; Wed, 7-10pm • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

PRISM BAR • 10524-101 St • 780.990.0038 • Wed: Pree Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

ROBERTSON-WESLEY UNITED CHURCH -10209-123 St • 780.482.1587 • Soul OUTing: an LGBT-focused alternative worship • 2nd Sun every month, 7pm; worship Sun, 10:30am; LGBT monthly book club and film night. E: pravenscroft@rwuc.org

ST PAUL'S UNITED CHURCH . 11526-76 Ave . 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE . 780.482.1794 . wom-Edmonton and surrounding area. Monthly with membership. Confidentiality assured

WOODYS - 11723 Jasper Ave - 780.488.6557 Karaoke with Nathan; Mon 8pm - Martini Mondays; 3pm • You Don't Know Game Show with Patrick and Nathan; Thu 9pm • Long Island Iced Tea; Thu 3pm • Karaoke with Morgan; Wed 7pm . Karaoke with Kevin; Sun 8pm

YOUTH UNDERSTANDING YOUTH . yuyedm.ca • Meets every Sat, 7-9pm • Contact Scott for info email: info@yuyedm.ca,

SPECIAL EVENTS

AN EVENING OF SONDHEIM Catalyst Theatre, 8529 Gateway Blvd . Silent auction at 6pm followed an evening of Stephen Sondheim's songs, hosted by Colin MacLean. In support of the upcoming production of Sweeney Todd . Sat, Oct 3 • \$20 at TIX on the Square

BET AND RESEASED FOR SUSTAINABILE TY EXPOSITION • Foyer of the Myer Horow itz Theatre, U of A • To raise awareness of the work being done by students on sustainability Sat, Oct 10, 12-12:15pm · apirg.org/wg/csc.php.

CULTURAL PERFORMANCE GALA . Winspear Centre - Featuring over 250 performers depicting the changes in China over the last 60 years - Oct 4, 7pm - \$50, \$15, \$10 at China-town Multicultural Centre, Asia Books

FALL CORN ROAST - Alberta Avenue Farm ers' Market, 93 St, 118 Ave • \$2 (for roasted cob)
• Funds for Kaleido Family Arts Festival

EXERTON WITH COMPASSION-LOVE YOURSELF - Shaw Conference Centre Hall D - compassionhouse.org - Fashion show in support of Compassion House Foundation provides a home away from home for people undergoing breast cancer treatment at the Gross Cancer Institute . Thu, Oct 15 . \$85 (Juncheon at 11am)/\$200 (dinner at 6pm) for

THE PURE SPECULATION FESTIVAL - Shaw Conference Centre/Happy Harbor Comics
• purespec.org/index.html • Science fiction, fantasy, gaming, actor Rick Green; actor, singer and author Edward Willett, and many ers • Oct 2-4 • Pre-registration until Oct 2 \$15 (Weekend pass at Happy Harbor locations);
Door: \$20 (weekend pass)/\$12 (Sat pass)/\$12 (Sun pass)/\$10 (costume shinding only)

TIMERAISER - TransAlta Arts Barns - Using volunteer hours as currency rather than dollars, this is the only Edmonton event con

UNIVERSITY OF ALBERTA'S ALUMNI UNIVERSITY OF ALBERIA'S A LUTURE WEEKERD'S U of A Campus - ualberta.ca/alurnuf.reunion - 780-493-7226 - Faculty gatherings, tours, concerts, lectures on topics such as food safety, Alzheimer's Disease, public health care and US/Canada relations. The weekend's highlight is Alumni Dinner, a semi

UPSCALE SALE - Strathcona Place Senior Centre, 10831 University Ave., 780.433-5807 • Humongous Bazaar/Garage Sale • Sat, Oct 3, 9am-pm • \$1.50 entry; monies go towards

Engaging leaders

Figure skater Johnny Weir is a perfect of Pop Star, Jon Heder's character in the role model because he refuses to be one. Will Ferrell comedy Blades of Glory is in the documentary Pop Star on Ice, based on Weir, and after watching Pop screening at this year's Edmonton Star you realize that Blades is as

get an intimate on- and off-ice look at Weir as he goes

Weir is a handsome-faced flamboyant bad boy with a healthy sense of humour and a worldview that seems to come as a product of overly nurturing no matter what. It is with this view on life that Weir is so willingly able to be unapologetically himself. This makes him stand out, both for good and bad.

As is much-publicized in the marketing

OUEER funny as it is accurate. Weir really ly did don a swan costume on itce—a move that was chuckled at by course. which made Weir a legend for fans and skating aficionados. Weir was under constant scru-

> much of Pop Star uses clips of Weir at press conferences. Early in the film we see Weir being asked about some drug-related, off-colour analogies he made to describe his poor performance, his com fresh off the ice, he responds, "I don't

aumost aways a desire to canonize prominent, highly-functioning and/or successful people like Welr. In doing so we isolate them and create different rules and expectations of them, from which they are to fall, change or not know better. As any cautionary tale about celebrity or power will tell you, it's lonely at the top

For me, the best example of this remains the case of Monica Lewinsky and Bill Clinbut the president of the United States, and therefore held to a higher standard. While I would love to argue that he was better. He was not supposed to indulge in his earthly desires, or, more accurately, he was not supposed to get caught. That is part of the isolation and the different set by our leaders, but we hope that they will tions carefully, not put younger people with less power in harm's way, not cover up what they have done and, when caught,

rap and enjoy being human. During Pop Star we see Weir living up to his statement that no one is Jesus by not being Jesus himself. While we never see him being totally un-Christlike we do see him giving up on himself, treating some people as dispensable and indulging in his own celebrity, and it's fine because he never pretends to be anything other than he is. This makes

which may not be much to you but will make all the difference in the life of a child. Be a Big Brother or Big Sister! Be a Mentor! Call Big Brother Big Sister today. 780.424.8181

Canadian Mental Health Association / Board Re-cruiting 2009 Learn about our community work: www.crnha-edmonton.ab.ca

Plan Series). Promote healthy habits to high school students. Set up events. E: abhealthgroup@gmail. com; aboriginalhealthgroup.org

it possible for people to forgive, look page or even celebrate the ways in which Wamakes his way through the world.

Too many awesome people get or railed by thinking they have to be by yond reproach, or be better than the

Leave well enough alone, the segme, goes, but what we should be doing with cople who excel is engage with there The best thing we can do for people we really admire, the community and selves is to treat them as we would tree, anyone else. Reach out to them, be there as a support for them and let them know. that we only expect from them what we would expect from anyone else

Pop Star on Ice is screening as por or EIFF on Saturday, October 3 at 2:15 pm

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Are you ticklish?

o fetish for ticklish women le (I used to like ticking

But since I've been acing sex with women I've a dickling them Mostly they poly turns me on There are videos on want a real life girlfriend to tickle! I prake up with my last girlfriend (not

ouse of tickling) and am wondering,

can't I find a new one who does like it?

How would you bring something like

hat up on a date? And how did I get

Love, Tickle-Me Jason

Dear Jason: Nobody knows. Earlier sex researchever come up with anything more convincing than the original, mad scientist Richard von Kraft-Ebing, who connected constitutional criminality, low foreheads, early

masturbation and the presence of a fetishizeable object or behaviour and blamed them for the later desurd as they sound a century and a half later, these theories were all anybody had to go on for a long, long time, and seem to linger (along with Freud's) even now, since almost everyone who does have an unusual set of turn-ons looks to childhood to find a probably nonexistent cause. My own sexuality may have been permanently twisted by early ex-

posure to a National Lampoon spoof of Kraft-Ebbing's masterwork, Psychopathia Sexualis called, I believe, Psychopathia Cheesealis. It involved, like the original, stern governesses and harsh Prussian child-rearing techniques, and also a good deal of gorgonzola and Emmenthaler. But surely this is neither here nor there.

We don't know how fetishes develop, and we can't, since the category itself is such a catch-all. One man's fetish is perimentation. Me, I make a distinction between objects and behaviours which enhance sexual experiences and those which must be present in order for the person to function at all, or which replace a sexual partner entirely and in all instances. Lick a boot? Great. Lick only boots, never people? Maybe we should talk about that. But I don't know why a boots-only sexuality develops, and neither does anyone else.

Some fetishes are clearly spontaneously generated and read like some sort of synaptic cross-wiring. Others are just

as clearly societally generated and sanctioned, like the Victorian ankle fixation or the old-time Japanese obsession with the nape of the neck (or the current Japanese obsessions with school-girls and tentacles, for that matter). Some people are born with their fixations (you may be one of these) and others add and subtract them with the passing of fad-seasons. Some things which seem like fetishes aren't, really, when you look closer—a lot of role-playing types get turned on by the accoutrements of role (uniforms, leather 'n' chains) but wouldn't get off on those bits and bobs outside of a "scene" context. And capital-F "Fetish" is another scene (almost) entirely, where people wear fetishy stuff because it looks groovy.

But let's get serious. Unless you are aroused by their ticklishness, unaffected by whether or not you or a surrogate get to tickle them, you don't have a fetish for ticklish women so much as you have a fetish for tickling women, and, frankly, that one is not one of my favourites. While tickling can be deployed as just another source for extreme sensation during a

fully consensual power exchange, to put it awfully stuffily, it also can be and often is misused. You see this most often with funny-uncle scenarios, of course, where an adult uses tickling as an excuse both to touch and to humillate a child and nobody thinks anything is amiss since of course it's all in good fun. I've heard a number of women say that their sexually abusive relatives or family friends also tickled them. And some ticklers of grown-ups pull the same shit on their victims: "What's the matter? It's just a game. Don't be a crybaby." It all comes down, of course, to whether or not you stop. You would never be so cruel as to keep tickling past the point of furfor the ticklee, right, and certainly not after being begged to cease? If not, we have nothing further to discuss.

You may find a willing ticklee among the more usual devotees of flogging, playpiercing, and the like. You are unlikely to find someone who likes only tickling, but as I said at the top, if you only like one thing and can't have sex without it, you may need to talk to someone anyway Love, Andrea

VOLUNTEER

People between 18-55, suffering from depression or who have never suffered from depression are needed as research volunteers. Volunteers prefer-ably, must not be taking any medication, smoking, or undergoing psychotherapy and not have a natory of cardiovascular disease. Monetary com-nectory of cardiovascular disease. Monetary com-

U of A is seeking major depression sufferers terested in participating in a research study. Call 780.407,3906; E: UofADep@gmail.com

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Ontact Phillip Deng at 780.423-9516 or pdeng@entc.ab ca

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Volunteer with your Pet, The Chimo Animal Assisted Therapy Project uses animals in therapy sessions with trained therapists to help the client achieve specific goals. Info: chimoproject.ca. E: volunteer@chimoproject.ca or T: 780.452.2452

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 780.444.1547

The Support Network: Volunteer today to be a Distress Line Listener. Apply on line at: www. thesupportnetwork.com or call 780-732.6648

SERVICES

SACRED Edmonton Society; sacredeatingdisor-ders.com; An Eating Disorder Intensive Recovery Program for those with anorexia or with bulimia E: sacred6@telus.net; T: 780.429.3380

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for the family members and friends of sex addicts. Call 780,988.4411 for Edmonton area meeting locations

Centre of Edmonton (saceab.ca) provides crisis intervention, info, counseling, public education. T: 780.423,4102/F: 780.421.8734/E: info@sace.ab.ca saceab.ca/24 Hour Crisis Line: 780.423,4121

Are you an International Medical Graduate seek-ing licensure? The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities—all while study groups, volunteer opportunities—all who creating change for tomorrow. aimga.ca

Canadian Mental Health Association, cmhaedmonton.ab.ca Education Program offer workshops to give skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 780,414,6100

Jewish Family Services Edmonton/TASIS (Transforming Acculturative Stress Into Success): A face program aimed at minimizing culture shock and displacement for trained professional immigrant women. T: Svetlana 780-4541194; E: community@

Edmonton Tuneraiser: TransAlta Arts Barns, 10330-84 Ave; Part volunteer fair, part allent auction, and part night on the town, 2a nonprofit organizations will be on ate promoting their volunteer opportunities; Saf, Oct 25, 700; Soo and a recommended pledge of 20 volunteer hours available online on the Timeraiser website, visitis meriaer.co.; Info: Thereas at theresa@Interniser.

Want to stop smoking? Nicotine Anany-mous meetings: 7pm, every Wed, Ebeneze United Church Hall, 106 Ave, 163 St. Contact Gwyn 780 A43.3020

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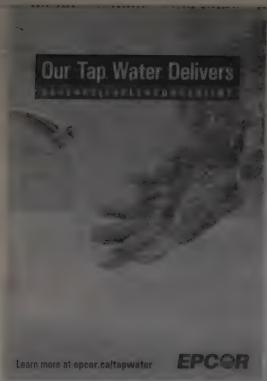
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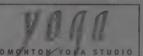
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VUEWFKI

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JP FRONT

Dver Straight Issues

In the Box

EDITORIAL

Vuepoint In defence of NVCD

SCOTT HARRIS

t's certainly understandable that the recent high-profile actions by Green-peace would rattle the nerves of those in the province who are committed to fully exploiting the province's vast oilsands reserves.

occupied equipment at three oilsands related sites in the province-Shell's Alrelated sites in the province Shabershian Sands Muskeg River mine, Suncor's oilsands operation and, most recently, Shell's Scotford upgrader in Fort Saskatchewan—and beamed images of the protests to media around the world, giving yet another black eye to the provincial government's intense efforts to sell the oilsands as environmentally benign.

ernment has been hyperbolic to say the Lindsay promised future actions would be met with "more time in remand centres" and not-so-subtly dropped the mostly out-of-province activists "tourists" who are "putting people at risk" and told media, "We're coddling people who are breaking the law. We're going to be working very closely with industry and our solicitor general will be reviewing

will be reporting back to me." Curious comments given that 37 activists have been arrested and now face charges, which would suggest the justice system is working just fine without such politi-

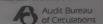
But agree or disagree with Greenpeace as an organization—and online comments are split between supporters and detractors-their actions are part of a of non-violent civil disobedience, one which has been responsible for count-less gains over the centuries.

Such tactics—which, to be clear, or cases of property damage—may be new to Alberta, but are common everywhere from Europe to India, where more active and robust social movements are also challenging the increasingly pressing issue of climate response of their governments. They are also the predictable consequence when countless reports, studies, calls for timeouts and more equitable roy-alty schemes, demonstrations and other attempts at public involvement fall again and again on deaf ears. There's only one real way to stop more action on climate change. V

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GRASDAL'S VUE



LIVE KIND LET LIVE

Edmontonians have one last chance to have their say about what kind of city we'll have moving forward, as the city's people services master plan, entitled The Way We Live, is now entering its public consultation phase

strategic plans commissioned by the city to make tangible the vision that was outlined in last year's The Way Forward, a 40-year plan for shaping Edmonton's future. The other plans to this point have focused on urban development (The Way We Grow), en-

and indirectly through things like partnerships with non-profit groups and the like. As Paul Loosley, director

vulnerable citizens,

"This really provides direction for people services," Loosley said. "What is the long-term objective for our recreational facilities? What's the impact on improving livability in Edmonton for arts and culture? What's the direction we need to take our police service in? What can we do to create more af-fordable housing? Those are the sorts of questions we're looking to answer."

To that end, the community services department will be holding public consultations throughout October and November, with an eye towards consultations will take the form of everything from community meetings like the one that took place at featured more than 500 stakeholders ndividuals can host, the first 400

"The challenge is, especially when it comes to people services is that

there's literally thousands of examples of people services across the city," said Loosley. "We have input from the other strategic plans ... and there's also been a lot of policy work in the line departments. But this is a us what they want from their city moving forward.

HASTWILD VICTORIA

may have been killed in Bolivia 42 years ago this week, but the legacy and influence of Argentinian-born revolutionary Ernesto "Che" Guevara popular culture. To celebrate the man and his accomplishments, local hip-hop trio the People's Poets is hosting the Ernesto Che Guevara 2009 festival from October 8 – 10. Events include "A Celebration of Resistance" hip hop show at the ARTery on Fri, Oct 9 (sp m) and a back-to-back screening of both parts of Steven Soderbergh's CHE at the Stanley A. Milner Library Theatre on Sat, Oct 10 starting at noon. Visit peoplespoets.ca for full details.

'The maple leaf needs to be there'

On the anniversary of the invasion of Afghanistan, Vue looks at Canada's deepening interest in the region's new 'Great Game'

ANTHONY FENTON

Light years into a war that many commentators are now calling a quagmire from which NATO forces should extricate themselves as soon as possible, most Canadians are unaware of the link between the war and Canadás increasing involvement in the "Great Game" for the region's abundant natural resources.

This lack of understanding is no surptise. The government's public relations strategy—echoed with few exceptions by Canadian media—purposefully avoids discussing the relationship between our presence in Afghanistan and the broader geopolitical interests of Canadian corporations in Central Asia. The focus is instead kept to more nebulous talking points such as "the effort to stabilize and reconstruct Afghanistan" in the interests of Canadás much-vaunted "3D" approach of defence, development and diplomacy. As one declassified government memo stated, "When presented in the 3D context, the majority of Canadians (68%) [show] support for the mission in Afghanistan."

But behind the public relations façade looms a geopolitical context that finds Canada deeply emmeshed in what are pure have long called the "Great Game" for the vast, untapped natural resources of the Central Asian region that Afghanistan bridges. In their acclaimed book Tournament of Shadows: The Great Game and the Race for Empire in Central Asia, authors Karl Ernest Meyer and Shareen Blair Brysac define how "Pipelines, tanker routes, petroleum consortiums and contracts are the prizes of the new Great Game."

In his 2008 report prepared for the Canadian Centre for Policy Alternatives, A Pipeline Through Troubled Land: Afgianistan, Canada, and the New Great Energy Game, energy economist John Foster draws attention to the fact that a long-proposed TAPI gas pipeline—so named for its 1680 Aliometre planned path from Turkmenistan through Afghanistan, Pakistan, and, eventually, india—is slated to be constructed on the very soil that Canadian and US troops now occupy in synthem Afghanistan.

Foster notes that Canada has been closely involved in the negotiations and planning meetings for the pipeline via its membership on the board of the Asian Development Bank, the pipeline's coordinating body. Arguing that "The TAPI pipeline proposal could have positive or negative unspacts on Canada's role in [Afghanistan]." Foster contends that public debates concerning the matter have "invoed regional".



THE GREAT GAME >> The rush for the rich resources of Central Asia are part of the Canadian presence in Afghanistan # Sergent Pag Quille, Canadian Porces Combat Camera (CC)

geopolitics and energy issues.

Implications concerning the pipeline, construction of which is supposed to begin in 2010 according to the Afghan Ministry of Mines, are not the only questions being ignored. Three Canadian companies have recently been involved in attempts to bid on two gas fields and one oil field as part of the First Afghan Hydrocarbon Bidding Round. At least one of the gas fields is expected to feed into the TAPI pipeline.

One of the Canadian companies to prequalify for the bidding is Calgary-based Nations Petroleum, whose CEO, John Inle, is the former Vice-President of UN-OCAL, and the person who first proposed the creation of TAPI on the company's behalf in negotiations with the Taliban during the 1990s.

Another of the Canadian companies that attempted to bid on the Afghan resource prizes was AfghCana finergy Inc. In an email response to inquiries by Vue, the Afghan Ministry of Mines revealed that the person behind AfghCana is John Komarnicki, who is also the CEO of Alhambra Resources, a Calgary-based company that also holds gold exploration rights to 2.7 million than the contraction of the CEO of Alhambra Resources, a Calgary-based company that also holds gold exploration rights to 2.7 million

Laura Dalby, an official from the Department of Foreign Affairs and International Trade, said in an email reply to Vue that the Canadian government is "aware of the First Afghan Hydrocarbon Bidding Round and is providing information to Canadian companies at their request."

Acknowledging that they were contacted by AfghCana, DFAIT would only say that their Senjor Trade Commissioner "pro-

vided information" to them. Canada's economic interests in Afghanistan are handled by the embassy in Islamabad, Pakistan, and "with a locally engaged officer in Canada's embassy in Kahul."

Shortly after Afgh(cana failed in its attempt to pre-qualify for the bidding in Afghanistan, Komamucki was in Kazakhstan, where his company received a favourable court decision enabling him to begin exploring for gold. Offering a sign of Canada's self-conscious stake in the Great Game, beside Komamicki in the courtroom was a "senior representative of the Canadian ambassador to Kazakhstan."

Komarnicki declined to be interviewed or this article.

On the heels of Komarnicki's favourable outcome, International Trade Minister Stockwell Day travelled to Kazakhstan to bolster economic ties with 'president for life' Nursultan Nazarbayev. In a subsequent press release, Day revealed that Alhambra Resources is just one of 170 Canadian companies which now have operations in the country, 40 of which have a permanent presence.

Asked to provide similar data for the other countries in the region—Afghanistan, Kyrgyzstan, Uzbekistan, Turkmenistan and Tajikistan—DFAIT officials declined, stating that compiling such statistics is "rare" and was only done in this one instance in order to publicize Day's meetings.

That Canada has a stake in the Great Game has been acknowledged for years by government officials and parliamentarians. On the eve of the 9/11 attacks in the United States, a Standing Committee on Foreign Affairs and International Trade study examined Canada's role in the region, publishing an extensive report in June 2001. Testifying to the Committee in April 2000, Dr. Rob Sobhani, president of Caspian Energy Consulting, described how the region's wast resources presented lucrative opportunities for Canadian companies.

The opportunity for Canada is ... the fact that these are untapped resources. The 150 billion barrels of oil have yet to be discovered. The natural gas has yet to be discovered. Said Sobhani. This is a huge, huge opportunity for Canadian energy companies."

Sobhani urged Canada to become "a participant and a player in this very promising part of the world."

Today, Sobhani agrees that Canada, and NATO, are in the thick of a continuing Great Game.

"Canadian companies have been more aggressive" in the region since his testimony, Sobhani pointed out in an interview with Vue. "There's no doubt that [Canada's military presence] obviously has changed perceptions."

Sobhani adds that Canadian leadership on the question of the TAPI pipeline could help "depoliticize" the involvement of foreign companies in a way that the US or UK cannot.

"Canada has the potential to beat [its] rivals because it has such a uncheckered history in that part of the world. People like Canadians, Canadians are apolitical," Sobhani argues. "If America puts [a plan] forward, it's going to get criticized. If the British put it forward, it's going to get criticized. Canadias fowed by everyone, and so if the Canadians put it together I think the

chances of it succeeding are greater."

But Todd Gordon, professor of political science at York University and the author of a forthcoming book on Canadian foreign policy, argues differently.

"Wherever Canadian companies go, especially in the natural resources sector, they leave a trail of human rights and ecological disasters behind them." Gordon says. "It's not a case of a few exceptions to an otherwise benign Canadian capital. It's systemic. Like their counterparts from other nations, Canadian companies are driven by one thing: the pursuit of profit."

Gordon adds that this corporate history is all the more significant given the region's history.

"When you add in the instability caused in the region by decades, and in some cases centuries, of foreign meddling—leading to poverty, internecine violence and so on—Canadian investment will only make matters worse."

Gordon says that Canada's military presence in Afghanistan helps provide it with significant economic leverage in the broader region.

"I don't think you can separate ... Canada's deepening economic presence and its military presence," argues Gordon.

This may not have been what Sobhani meant when in 2000 he told the standing committee that "the Maple Leaf needs to be [in Central Asia]," but, as Gordon says, "ask yourself this: were Canadian companies bidding on Afghan natural resources before the invasion? While Canada may not have joined the invasion and subsequent occupation of Afghanistan simply to promote economic interests, there's no doubt that a much stronger military and diplomatic presence will facilitate this."

Gordon also disagrees with the notion that Canada is an "apolitical" actor in the region, arguing instead that Canada has an obvious stake in the geopolitics of the region.

"Canada has its own specific economic interests in the region," he says. "It needs to ensure the region is compliant with the interests of Canadian foreign investors—that is, there is a strong rights regime for foreign capital, including liberalized markets, weak environmental protections and low royalty rates. At the same time, Canada is part of a TransAtlantic axis led by the US, the military arm of which is NATO."

As questions loom over the matter of Canada's longer-term presence in Afghanistan—Canadian combat forces are slated to be withdrawn by the end of 2011—equally important if less publicized questions concerning how to protect Canada's deepening economic interests in the region are sure to arise.

Matter Comparison

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Anthony Fenton is an author, independent journalist and researcher based in Pitt Meadows, BC. He can be reached via his website Weboffemorgan and







Losing control of the climate

My youngest daughter is 17, so she will have lived most of her life before the worst of the warming hits. But her later years will not be easy, and her kids will have it very hard from the start. As for their kids, I just

t is the Met Office's job to make forecasts, and its forecast for the 2060s is an average global temperature that is as much as 4° Celcius warmer. Speaking this week at a confer-

Speaking this week at a Content of the Content of t

"We've always talked about these very severe impacts only affecting future generations," said Dr. Betts, "but people alive today could live to see a 4°C rise. People will say it's an extreme scenario, and it is an extreme scenario, but it's also a plausible scenario."

All we have to do is go on burning fossif fuels at the rate we do now, and we'll be there by the 2080s. Keep increasing our carbon dioxide emissions in pace with economic growth, as we have done over the past decade, and we'll be there by the 2060s. "There" is not a good place to be.

At an average of 4°C warmer, 15 percent of the world's farmland has become useless due to heat and drought, and



crop yields have fallen sharply on half of the rest: an overall 30 – 40 percent fall in global food pro duction. Since the world's population has grown by two billion by then, there will be only half the food per person that we have now. Many neenle will starve

In western and southern Africa, average temperatures will be up to 10°C higher than now. There will be severe drying in Central America, on both sides of the Mediterranean, and in a broad band across the Middle East, northern India, and Southeast Asia. With the glaciers gone, Asia's great rivers will be mostly dry in the summer. Even one metre of sea level rise will take out half the world's food-rich river deltas, from the Nile to the Mekong.

So there will be famines, and massive waves of refugees, and ruthless measures taken to hold borders shut against them. The bitter irony is that the oldrich countries whose emissions did the most to bring on this disaster will suffer least from it, as least in the early stages.

By and large, the further away you are from the equator, the less you are hurt by the changes.

In Britain, at 4°C hotter, there would doubtless be severe food rationing, but the country could still just feed itself if it farmed every available piece of land: the heat would not be lethal, and it would still be raining. That's one advantage of being an island surrounded by sea; the other is that it's easier to avoid being completely overrun by refugees. Britain would be almost unrecognizable, but it would be seen as one of the luckiest places on the planet.

The trouble is that 4°C is not a destination. It is a way-station on the way to 5°C or 6°C hotter, where all the ice on the planet melts and the only habitable land is what's still above sea level around the Arctic Ocean. Once we have passed 2°C hotter, we are at ever-greater risk of triggering the big "feedbacks" that take control of the warming process out of our hands.

At the moment, we are in control of the students in the want to be, for it is our excess emissions of greenhouse gases that are causing the warming. But if melting permafrost and warming oceans begin to give up the immense amounts of greenhouse gases that they contain, then we find ourselves on a climate escalator that inexorably takes us up through 3°C, 4°C, 5°C and 6°C with no way to get off.

The point where we lose control, most

scientists believe, is when the average global temperature reaches between 2°C and 3°C warmer. After that, it handly matters whether human beings cut their own emissions, because the natural emissions triggered by the warming will overwhelm all our efforts. If we don't stop at 2°C, our current civilization is probably donomed.

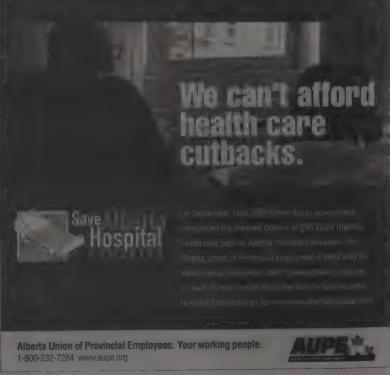
That is why the leaders of all the world's big industrial and developing countries, meeting in Italy last summer, adopted 2°C as their joint 'neverexced' goal. (Interestingly, they didn't explain the reasoning behind that goal to the rest of us. Mustn't frighten the children, I suppose.)

Meanwhile, the people tasked with negotiating a new climate treaty at Copenhagen in December struggle bravely onwards, but show no signs of coming up with a deal that will hold us under 2°C Global emissions must start dropping by three percent a year right away, but over the past decade they have been rising at three percent annually.

Everybody involved in the process understands the stakes and agrees on the goal. Atmost everybody knows what the treaty will eventually look like, but they don't believe they can yet sell that deat to the folks back home, so it probably worth happen this year. Or next. Tick tock. V

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.





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FEDERAL POLITICS // PIRATE PARTY OF CANADA

Pirate Party to push issues of copyright reform, net neutrality

MARIKERTHVYER

Pirates are on the horizon of Canada's political landscape. With 1000 members, the Pirate Party of Canada is oving closer to having official status with Elections Canada

Jake Daynes, marketing and pub-lic relations director of the fledgling for leader, explains that the party's for leader, explains that the party's platform emphasizes copyright/patent reform, open government, protection of Canadians' right to privacy, net neutrality and the legalization of file sharing. For instance, the party wants the period of copyright to drop from the current 50 years from the creator's death down to just 10 years. death down to just 10 years.
"We would also like to make it com-

mercial only, in the sense of 'commercial' being for direct profit," Daynes writes in an email interview. "We feel that current copyright legislation is stifling creativity by keeping cultural 'treasure,' as it were, locked away from the world. To any in our generation, copyright is, in essence, infinite, as today will ever enter public domain in



OUR NEXT PM? >> He couldn't be any

three years ago and actually managed pay homage to the Swedish party.

The original story behind that was

based on the platform—'plank,' if you will—of legalizing and encouraging file sharing as a way of distributing global culture," he continues.

Steve Patten, who teaches political science at the University of Alberta, says that while single-issue political parties seldom have much impact, the party will likely bring attention to the issues for which it advocates.

This is a party with a sophisticated understanding of new media," Patten explains. "They will almost certainly have an impressive web presence, and that will help to make the party a strong voice on issues such as copy

a strong voice on issues such as Copy-right law, privacy and net neutrality." That sophistication with new media is apparent as Daynes explains an ac-tion that the party has already taken to help some Canadian artists.

"We have also opened our own Cre-ative Commons BitTorrent Tracker to help show artists how they can use P2P [peer-to-peer] technology to reach a global audience," he writes. "Since the start of CaPT (Canadian Pirate Tracker) less than a week ago, we have shared over 79 gigabytes of music and several movies with the world, and our featured artist has sold approximately 15 albums in several countries that they

Despite their technological acumen,

Patten doubts that many voters will

Patten doubts that many voters will consider the party a legitimate alternative, but he says the existence of the Pirates might encourage some young people who aren't attracted to traditional political parties to vote.

"The Pirate Party might not attract a lot of votes, but it could help to mobilize voters—particularly young voters—who support a new approach to copyright, patents, privacy and the rules governing the management of the Internet," Patten says.

Given the name—and Daynes' profligate use of puns—some voters might assume that the party is a joke, not unlike the now-defunct Rhinoceros Party, but Daynes says that the group is taking steps to show that it's a serious party. a serious party.

"At this point in time, meeting the Elections Canada requirements is our first step to showing Canadians that we are no joke," Daynes states. "Another powerful point is by showing them our counterpart's success in Europe.

Daynes notes that the party's supporters come from across the country, and include artists, musicians and programmers.

"All of our supporters realize that the current distribution model for music, software and even some forms of art is dead. The current music industry, for example, has a history of fighting change, losing money by doing so, and upon embracing the change in business model, [sees a] dramatic increase over previous profits."

More information is available at at

piratepartyofcanada.com. V



Dunn and done

Stelmach's dismissal of auditor general's report as alarming as the financial mismanagement it uncovered

RICARDO ACUÑA

Most of us have at some point found ourselves at the annual general meeting some form of non-profit organization whether it be a sports team, a community league or some other community group. Imagine how you would react if, at the part of the meeting where the auditor's report is presented to the members, you discovered that there were serious problems with how the organization was collecting its revenues and that it stood to lose over \$1 million this year as a result.

How would you react if upon being questioned about the situation the president of the organization said dismissively that you shouldn't worry because the auditor didn't know what he was talking about air? Would you smile and nod and accept demand the immediate removal of the entire board of directors followed by a full investigation?

Now imagine that instead of a non-profit organization It was your government, and that instead of a \$1 million loss it was 100 times more. Would you still demand their immediate removal and a full investigation, or would you smile and nod, secure in the knowledge that clearly the governments knows better than the auditor?

Sadly this is not just a hypothetical situation. Last week Alberta Auditor General Fred Dunn released his semi-annual report. In it he pointed to numerous concerns that came up as he reviewed the government's operations over the previous year-everything from the payment of ridiculous bonuses for former health authority staff, to the University of Calgary purposefully trying to hide what they

were paying their president.

One of the most troubling items in the Auditor General's report, however, was the statement that the special royalty deal given to Syncrude and Suncor could end up costing the provincial government over \$100 million in lost royalty revenue this year, and more in subsequent years. More accurately, Mr. Dunn said it was not the actual deal itself, but rather the lack of clarity in the wording of the deal that

When the provincial government introduced their "new" royalty regime on January 1, it did not automatically apply to Syncrude and Suncor. This is because the two oil giants, which together account for about half of total tar sands production, were still opeficial to them—agreement with the crown which would not expire until 2015

Eventually the government did reach agreements with both Suncor and Syncrude which would see both companies gradually transition to the new royalty regime been now and 2015. A significant part of those agreements was that the companies ould be able to pay their royalties based on bitumen rather than on upgraded synthetic crude. Because bitumen is worth about half the price of the synthetic crude they had



DEVIL'S IN THE DETAILS >> Different interpretations of the value of bitumencould cost Alberta \$100 million in royalties this year #FF

been paying royalties on, this had significant

that. What Fred Dunn found during his audit is serious disagreement between the government and the oil giants about what they are actually paying royalties on. Syncrude and Suncor contend that the deal means they can use a value for bitumen that is about half of what everybody else in the industry uses. The government's reading of the deals is that this is not the as the deals themselves cannot be viewed by the public at large.

If the dispute is resolved in favour of Syna loss of \$100 million in royalty revenues for the government just this year, with millions more lost in future years. This figure, of course, is in addition to the cost of the dispute resolution mechanism itself.

Premier Stelmach's reaction to this part of the auditor general's report was to dismissively wave off the concern, and to suggest that Fred Dunn 'just picked out of the air." He went on to reassure Albertans that his government had "a lot of people working with the industry to make sure all the royalties are paid (that are) due to Albertans."

er, given the fact that the auditor general's report also highlighted his concern about serious errors in financial statements from the Department of Energy over the last three years that have ranged in size from \$60 million to \$237 million. Somehow the premier believes we should trust the assessment of these folks over that of the

It's concerning that, less than one year in, the royalty regime which was supposed to ensure transparency, accountability, predicting any of those things. It's concerning that there can be such a fundamental disagreement about the provisions of agreements that a royalty system which collects less than almost any other in the world is poised to lose another \$100 million in revenue. And it's frightening that the department ultimately entrusted with stewarding our energy resources on our behalf cannot even get its financial statements right.

Most alarming of all, however, is the fact that the premier of the province can show such blatant disregard for and dismissiveness of the findings of the auditor general—the person ultimately responsible for overseeing and scrutinizing the finances and management of our government on our behalf. Auditor General Fred Dunn, who will be leaving the position after this report, has done his job and done it well—he has been a strong protector of the public interest. If only our premier would do likewise. We wouldn't hesitate to demand the removal of a community leader who behaved this way on a smaller scale, why should it be any different with Premier Stelmach? ¥

Ricardo Acuña Is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

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TECH LAW >> SPAM

Spamalot

Battle over spam bill down to the wire

The introduction last spring of Bill : tained prior consent. There are some form C-27-the Electronic Commerce Protec tion Act-represented the culmination of years of effort to address concerns that Canada is rapidly emerging as a spam. haven. Industry Minister Tony Clement's anti-spam bill has steadily made its way through the legislative process, with

the Standing Committee on Industry likely to conduct its final "clause by clause" review over the next two weeks

Although support for antispam legislation would seemingly be uncontroversial, various business groups have mounted a spirited attack against the bill, claiming requirements to obtain user consent

before sending commercial email will create new barriers to doing business online. The Conservative MPs on the committee have remained supportive of the bill, yet Liberal MPs have expressed growing concern about some of the bill's provisions

A close examination reveals that the bill sets reasonable limits for online marketing consistent with laws found in countries such as Australia, New Zealand and Japan. In fact, there are four major caveats to the consent requirement

First, the bill includes a business-to business exception so that businesses that send commercial email to other businesses are immediately exempt from the need to obtain consent

Second, the bill only applies to commercial email. Non-commercial email between friends, family and colleagues is excluded.

Third, a wide range of business-to-consumer commercial email is also outside the ambit of the bill. For example, businesses can rely on "implied consent" to contact ex-Isting customers for a full 18 months and make an inquiry for six months. In other words, simply inquiring about long distance plans or hotel room availability opens the door to six months of electronic messaging under the guise of implied consent

Fourth, all other commercial messaging limits—so long as the business has obrequirements, but nothing that should be considered particularly onerous.

Notwithstanding the implementation of similar opt-in systems elsewhere, some Canadian businesses argue that obtaining prior consent is problematic. These

groups would prefer an "opt-out" approach whereby they could continue to send electronic messages to consumers and force them to request that no further messages be sent

Whenever such concerns are raised, politicians would do well to ask a simple question: is

obtaining consumer consent really so unreasonable? Is it unreasonable to obtain consent before sending a commercial message about a new service or product? Is it unreasonable to obtain consent before installing software on a personal computer? In most instances, the answer is no.

Canadians frustrated with the lobbying against the anti-spam bill can be forgiven for experiencing a sense of déjà vu since it bears a striking similarity to the efforts to water down Canada's do-not-call list. When the bill establishing the do-not-call list was first introduced, it featured strict limitations

ing, the bill was gutted with new exceptions for business relationships, charities, political parties, polling companies and newspa pers. The end result is that the majority of telemarketing calls remain perfectly legal, despite the inclusion of millions of phone numbers on the Canadian do-not-call list.

History may repeat itself this week with the anti-spam bill. While this should be a non-partisan Issue, reservations from some opposition MPs about the content of the bill suggest that Canada's contribution to the fight against spam is still far from a done deal. V

Michael Geist holds the Canada Research Chair in Internet and E-commerce Law at the University of Ottawa, Faculty of Law He can reached at mgeist@uottawa.ca or online at michaelaeist.ca





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Rights and democracy

WELL, WELL

ment officials assure us. Not directly, it won't, but here's the thing-the bill will give Health Canada new powers to protect the public from unsafe consumer products of all kinds, and those new powers will almost surely be applied to unapproved NHPs, at least if past raids

on suppliers are any indication. Protection is good, at least when it is protection from real danger-and when nts, which this bill does, according to legal expert Shawn Buckley.

The bill's expanded definition of

government-which goes beyond the average natural-health-productfederal, provincial and aboriginal governments to include

corporations, governments and subdivisions of foreign states and international organizations of states-ought to alarm us. By this broad definition, laws from foreign

governments and international bodies can be imported into Canadian law, which challenges our sovereignty and the democratic process. Those much more familiar with the bill than I am suspect the provisions are included to serve the purposes of NAFTA, the Security and Prosperity Partnership of North America (SPP), and Codex Alimentarius-all of which emphasize harmonization of international regulations, and all of which are industry-andtrade friendly, and not likely friendly to

The bill is also problematic because it sets aside the law of trespass and violates our constitutional right not to be subjected to unreasonable search and seizure. Inspections of property without a court order and without mandatory reporting of product selzures to a court are unconstitutional Searches will be permitted based not on evidence of danger, but on susplcion of danger, which is worrisome given how heavily Health Canada's decision-making around natural health products is influenced by the pharmaceutical industry.

This new freedom to act on product safety issues independently of the process we assume we have a right to as Canadians is alarming, and to predict that suppliers of safe natural health

products will be targeted is not, as ? is commonly charged, being alarmist. They've already been targeted, and with the new powers and legal protections this bill will confer, it is unlikely Health Canada will ever lose in court again, as they did with their actions against Truehope Raids on unapproved NHPs will now have legal backing, despite the fact that commonly targeted NHPs such as bioidentical hormones have proven themselves to be infinitely safer than pharmaceutical options available. Bill C-6 will permit swift and strong action against products that interfere with Health Cana da's pharmaceutical bias

What strikes me is how effective the positive public relations messages around Bill C-6 have been-It's about public safety, they tell us, and because we're on a constant diet of fear, we're eager to be protected, and forget that government isn't always the best judge of safety (think unsafe-but-approved pharmaceuticals, or bovine growth hormones in the dairy industry or high

voltage power lines on our doorsteps). Recall verifiably unsafe products, by all means, but raid suppliers of safe natural health products unlucky enough not to have made it through the tortuous approval process?

What also strikes me about the whole thing is how quietly the bill was passed by the House of Commons and moved to the Senate, how effectively the public was kept mostly unaware that Bill C-6 is Bill C-52 all over again, which was, as politicians are well aware, strongly opposed along with Bill C-51 by the natural health community last year

Many of us are aware now though, thanks to the Internet and social networking; I'm hoping it's not too late for democratic effort to affect the course taken. Liberal Senator Joseph Day, in addressing the Senate on September 16 and referring to the 600 emails he'd received about the bill, said, " ... we owe it to those individuals to study their concerns." If they value democracy, privacy and the rule of law, they will V

BOB THE ANGRY FLOWER



HOCKEY

The Oiler season is but two games old and : This means war? At Tuesday night's game, there has already been some excitement. I made sure to grab a handful of the Oilers Game one saw the dreaded (ick) Flames come to Edmonton for a Hockey Night in Canada showdown. The game was hard-hitting, exciting. If you were trapped under a bus or stuck on the toilet and missed the last 45 seconds, count yourself lucky. A colossal misplay by new Oiler goalie Nikolai Dave Yours Khabibulin turned a tle into a loss. Game two saw the Dallas

Stars (another classic Oiler rival) come to Rexall and the Oilers turned a : 4-3 third period deficit into a tie and then turned that tie into a shootout win. Dave walks you through this week's adventures as TB is a healthy scratch this week. When an NHL player is not dressed for a game, the media say that player is "In the press box." So, by that logic, we can say TB is on the ice this week

Too many ideas ... brain may explode It's been a long offseason and I've got a lot on my wee mind. Here's a sampling of some early season impressions, thoughts and musings:

Mike Comrie? Why the hell not? He's playing well and adding spark. Would it be too much to ask for a full season from both Sheldon Souray and Lubo Visnovsky? I can't figure out Patrick O'Sullivan. He plays a flaky game; sometimes he's fast, other times slow. Sometimes he looks skilled, other times lost. I do like his willingness to shoot, however. I'm mildly interested (at best) when there's a hockey fight, but Sheldon Souray tossing Dallas tough guy Krys Barch around like a rag doll was a guilty pleasure. It looked like a Muppet fight, except Barch was the Muppet, Souray an angry Jim Henson. There's something likeable about Pat Quinn. I like old people, though. That's part of the reason I watch Coronation Street every week I hope there is not another Red Wings/ Penguins Cup final this year but it could happen. Best of three Cup series? Nice to see JF Jacques Jamming his big body in front of the opposition's goalie on powerplays. It seemed nobody would do that fast season (or since Smytty left).

latest pocket schedules. I need one in the car and office and home to keep track of the upcoming games. I was dismayed to

find an overly dramatic and tacky slogan on the front (*82 Declarations of War") and an Oiler logo fashioned into what looked like a military medal. Really? Declarations of War? I've never been a fan of comparing professional sport to combat. I don't know if

I'm being oversensitive but throwing out phrases like "declarations of war" is silly and unnecessary. Canada Just sent another planeload of soldiers from Edmonton to Afghanistan to put their lives at risk. NHL players competing for our entertainment are not risking their lives. This ad campaign (Ironically, another cliché borrowed from military lingo) doesn't sit right with me.

Walking on MacT's grave Two games is really not an indicative sample size but it seems like the Oilers are shooting and hitting more this year than in previous seasons. The team was 28th in the league in total hits and 27th in the league in shots per game last year. Is it the coaching change? Maybe. Is it my imagination? Maybe. Recent Oiler teams played like they had to make at least three passes, count to three-Mississippi and then text MacT behind the bench before they would be given the nod to shoot. Once again, its far too early in the season, but it feels like Pat Quinn (cagey veteran coach that he is) is more willing to let this Oller team set the tone and pace of a game. MacT seemed to be a reactive coach; he would let the opposing team's coach and players decide what kind of game it would be and then find a way to counter-strategize. Quinn may turn out to be more proactive; he'll decide what kind of game he wants it to be. I hope that's the case.

Oiler of the Week: Dustin Pennertwo goals and a bizarro interview on Hockey Night in Canada makes big Dustin the first in the Box Oiler of the Week. Celebrate with a barley-and-wheat-based beverage! V



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10177 - 107 NTREET ☆ BOOK YOUR CHRISTMAS PARTY NOW! ☆



054



PROFILE // OWEN PETERSON

Flour power

Owen Peterson bakes a fine loaf

IAH SUSTYN

When you walk into Prairie Mill Bread Co. and pick up a loaf of bread, two things are bound to catch your attention. First, the bread is heavy-really heavy. Two pounds and four ounces worth of heavy, to be exact. Second, the ingredient list is short

"Yup, you can pronounce everything on our ingredient list," laughs Owen Peterson, Prairie Mill's amiable owner and baker. "And that's always a good thing. Our honey whole wheat is just freshly

milled organic whole grain flour, water, honey, yeast and salt."

Prairie Mill Bread Co., tucked away in the middle of a Riverbend strip mall, prides itself on using only simple, allnatural ingredients in its bread. The weighty breads contain no fat or oils, no preservatives and no dough condi white sugar on the premises; honey is Peterson's sweetener of choice. Brown sugar makes an occasional appearance, but only in a few of the more decadent offerings-like the gooey whole-grain

Peterson strives to source those emi-nently pronounceable ingredients locally whenever possible, and many of them

The organic wheat Peterson mills to produce his whole grain flour is a good example. It comes from Gold Forest Grains in Sherwood Park. "Yeah, they





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Choose from Louisiana Pulled Pork Sandwich, Peppercorn Steak Ciabatta, Pan-fried Halibut Sandwich and Calabrese Ciabatta Sandwich.

11 Locations in Greater Edmonton

deliver it in bags in the back of a pick-

Peterson takes that wheat and grinds it up in his stone mill almost every day.

Basically, I have a motor that turns two stones and grinds the wheat. It's one step up from those giant windmills." You can even see the mill in action—it sits in its own cozy little room next to the front counter, a room that comes complete

with a viewing window.

Many of Prairie Mill's products are whole grain, not just whole wheat. Peterson cautions that there's a big difference

be the only food that doesn't spoil."

Even so, the bread should stay relatively it doesn't all disappear before then. "We only use heat and time; we don't do anything to speed up the rising and baking process. That, and because we use honey (a natural preservative) and no oil, the bread lasts for quite a while."

Any bread that doesn't manage to find a new home by the end of the day doesn't go to waste, either. Peterson puts aside the unsold loaves and, every few days, makes the journey downtown to deliver

travel, and then I'd travel until all the

Once he hit 25, he figured it was time to settle down. "Well, settle down a little more, anyways." When he was working at Prairie Mill in Calgary, they'd always joked about opening up another bakery someday. So, in part nership with the Calgary store, Peterson opened up in Edmonton.

"Owning my own business gives me a bit of flexibility, and hopefully with that flexibility I can keep travelling." Just not quite yet. Peterson works six days a week, anywhere from eight to 14 hours a day. And he's at the bakery between four and five in the morning. "In Calgary, we started at 2 am, so this is kind of like sleeping in."

Peterson's bread isn't cheap, ringing in between \$5.75 and \$8.00 a loaf. But it weighs so much you can't really compare it to loaves you might pick up elsewhere. And if you buy one of the whole grain varieties-his nine-grain whole wheat is the most popular-you're getting way more nutritional value.

Not all Prairie Mill's breads are whole grain, though. They sell bread made

with unbleached white flour, too. But it still has a very short ingredient list and contains no fat or preservatives. "White flour should be a treat. With our honey white, you're actually getting more nutrition out of the honey than the flour. But it's so good, and we all deserve a treat once in a while."

Peterson says the taste of his bread speaks for itself. "If I can get people in the door to taste it and see how heavy it is, price is never an issue." So when you wander through the front door, Peterson will greet you with a smile and a hefty slab of bread. There are usually three different varieties on his bread board, and he'll slice you a piece on the spot. You can even slather on all the butter you want.

After all, it's not just about how much the bread weighs or the all-natural ingredients it contains. It's also about the taste. W

PRAIRIE MILL BREAD CO. 14253 - 23 AVE, 780 436,0920



The weighty breads contain no fat or oils, no preservatives and no dough conditioners. You won't even find a speck of white sugar on the premises; honey is Peterson's sweetener of choice. Brown sugar makes an occasional appearance, but only in a few of the more decadent offerings—like the gooey whole-grain cinnamon buns.

between the two. "Whole grain is what we do—it's the whole grain crushed to-gether to make flour. We take that flour and make it into bread. There's nothing taken out and nothing put in."

Whole wheat can mean a lot of different things, says Peterson. Sometimes things are taken out, like the germ. It contains good fats but causes the flour to spoil quickly.

Prairie Mill's breads contain the whole grain, including the germ, and no preservatives. That means their bread will spoil, and so will the freshly-milled whole-grain flour it's made from. But that's a good good sign when your food can spoil, that them to the House of Refuge Mission.

Peterson has no formal training as a baker, but he went straight from high school to a job at Prairie Mill Bread Co. in Calgary. He started out as a roller, shaping and packaging the bread, and eventually got involved in the whole baking process.

He did grow up on a 20-acre farm, though, and his mom baked all of their bread, often with his help. "We were very homestead-ish. We raised turkeys, chickens, lambs and cows, and there was always a huge vegetable garden.

After his stint at Prairie Mill, he travstruction work for a while. "I'd work hard until I had enough money to







Step 1:

fridge. Depending on size this will take between 24 and 48 hours. For a standard 15

Step 2:

your buzzard in cold water to ensure the cavity of the turkey is clean. The Gizzard is usually in the neck pouch and should be removed. If you wish to cook

Step 3:

Lightly salt and season the a great recipe, see vueweekly. stuff in as much as possible—

Step 4:

Season the outside body of the turkey with salt and pepper, poultry seasoning and sage.

Your turkey is now ready for the oven! There are two ways to cook your turkey:

Lo In a covered roaster at 400° for 40 minutes; turn down to 350° and baste turkey every hour. Cooking time Is approximately

2. Bake in a Look cooking bag. Set the oven at 350° and let it go until the turkey is done; approximately 10 minutes per pound.

How to know that your turkey is done? You should be able to see the meat falling off the bone.



Canadian special

Two Scottish brewers say thank you to Canada



IMMIS & GUNN LAMITED EDITION CANADIAN CASK INNIS & GUNN, EDINBURGH, SCOTLAND

\$5.99 FOR 330 ML BOTTLE

Ten years ago Dougal Gunn Sharp and his brother Neil Innis Sharp didn't The driving forces behind the unusual and original Scot-tish brewery Innis & Gunn were too busy in the Scottish brewing scene to even consider what Canada might mean

The two brothers, as most of you have figured out, are the faces behind one of the most audacious attempts at beer marketing in the last few years. In 2001 they accidentally stumbled across the discovery that if you age beer in oak casks for a couple of months, the flavour

dian beer drinkers have taken to Innis & & Gunn has released a one-time beer ex-clusively for the Canadian market. They only made 150 barrels (about 24 000

Innis & Gunn beer is normally aged in American Bourbon oak casks. This, of course, would not suffice for a beer honouring Canadians. So they selected Canadian Rye Whiskey casks for this limited

The beer tumbles into the glass a deep copper, almost red, colour it is notably darker and richer than their original beer. The aroma is a blend of rich malt sweetness and some woody Innis & Gunn buttery, butter-

through to the mouthfeel. I have always been mixed about that particular characteristic in their beer, not being

The flavour is sweet and fruity. I detect banana, apple, caramel and some vanilla The oaky wood notes hang out only in the background but are present. Across the roof of my mouth I pick up butter and a bit of whiskey. The beer finishes sweet with an oak linger

I think this is my favourite Innis & Gunn beer. To be honest I have been a bit underwhelmed by their Limited Edition beers to date. But this one offers a fmouthful of flavour and characteristics that deviate from their regular beer. They have upped their game for Canada—for which we should be thankful. The only thing I should say about this beer is pick it up soon. It won't be around long. To find it check out

alberta-liquor-guide.com. V



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REVUE // THE WOMAN IN BLACK

Old-fashioned frights

The Woman in Black only wants to spook you, and it does



DO I SCARE YOU? >> The Woman in Black has plenty of frights // un fackson, EPIC

DAVID BERRY

As the aged Arthur Kipps (John Wright) implies by attempting to bring his tale of a foul haunting to the stage, ghost stories are a way of exorising our demons, turning our fears against themselves and, by exploring them, rendering them explicable, or at least much less terrifying. Or at least they can be. The Woman in Black doesn't really have all that much to say about any particularly trenchant fears—maybe a bit about the importance of the bond between parent and child, but that would be the kind of reading you force into an essay in the wee small hours of the morning.

No, this is just an old-fashioned English ghost tale, something to chill you and then send you on your merry way, which probably goes a long way towards explaining its 20-year run in London: social and psychological commentary changes with the times, but a good fright is a good fright, wherever and whenever

It certainly has the setting for it, too. The metaplot of The Woman in Black has us watching the rehearsals for the aforementioned Mr. Kipps story, which itself takes us to a remote little village in the foggy northeast of England. As a younger man, Mr. Kipps was sent up to sort out the estate of Mrs. Alice Drablow, an old widow who happened to live in an expansive house plopped

in the middle of a marsh, a house only reachable when the low tide clears the causeway, and even then only if the fog has lifted enough to allow some kind of visibility. The estate even has its own burial ground, now fallen into disrepair, and presumably not an old Indian one solely because our logical lines have to be drawn somewhere. As Kipps and the actor (Mark Jenkins) work their way through his tale, we learn of the place's haunting, an apparition in the form of a gaunt-faced woman who was once a relative of Mirs. Drablow's (though, of course, the villagers are all fairly mum on the subject, villagers not being the type to warm people of impending doom).

Well-established conventions don't necessarily detract from an ability to frighten, though, and The Woman in Black is certainly capable of that. The scares here are certainly more of the jump-out-and-boo variety than the psychological-torment kind, though that's no small feat in an expansive theatre where controlling point-of-view is nearly impossible. Nevertheless, the combination of Cory Sincennes' minimalist—well, minimalist-appearing: I'm sure it took scads of work to give the audience just enough light to keep them guessing as to what was in the shadows—lighting and Dave Clarke's jarring, referential score are enough to bring the appropriate chills at the appropriate moments, subtly suggestive

the way these things should be

Where it slips, scare-wise, is in a convention that I won't spoil here, but will become fairly obvious, and important, to anyone watching the play. Where the design does what it can to let your imagination go off and create its own horrors, this particular convention is a bit overplayed, forcing us to pay attention to it as opposed to letting our mind go and play tricks. Though its sheer surprise works initially, once you know what's going on, it's just another trick, albeit one that contributes to an ending that I'm sure was probably just as trite when the play was originally written.

But, again, The Woman in Black does produce some chills—like, literally, the short-circuiting little nerve impulses that crawl up your back and make you feel uncomfortable—and really doesn't feel like something that was designed to do much more than that. There's not much to say against the technical ability on display here, and anyone looking for a pre-Halloween fright could do a lot worse than settling in for an evening of an old-fashioned ghost story. W

- UNTIL SUN OCT 18
- HE WOMAN IN BLACK
- DIRECTES EX MAP ANNI OF HUP
- WRITTE BY TENNER MAL ATER
- STAFFING MARK FROMS TORN WOLGE

THEATRE // ST. NICHOLAS

Twilight, this ain't

St. Nicholas offers a more

metaphorical take on vampires

DISMOS BERRY

/ DAVIDAD/GENERAL COM

A ccording to Amy DeFelice, she's had a production of Conor McPherson's drama-critic-meets-vampire one hander St. Nicholas in mind ever since she first read the reviews of the Broadway production way back in 1958. And though there are a lot of reasons she's finally decided to go for it now, some 11 years later, she insists she's not trying to tie it in to Twilight-inspired, True Blood-fuelled vampire craze that seems to be taking over pop culture.

"You know, I was thinking that there was a fascination with vampires that makes the play very timely, but then, when are we not fascinated with vampires? There's always a different vampire television show, or something," points out DeFelice, and she's got a point. Besides, McPherson's vampires are light years away from the pretty-boy bloodsuckers that seem to be dominating our screens and bookshelves. "St. Nicholas really uses them as a metaphor, like the really good stories do, as opposed to just thinking they'te cool because they stay out at night."

And St. Nicholos certainly has a lot to sort through, metaphorically or otherwise. The audience is presented with an unnamed drama critic (Andrew Mecready), a slightly despicable fel low who has no trouble letting us in on his despicable worldview. He's a self-professed hack who's good at stringing a few words together but who's never had much in the way of an interesting thought, and the first act of the play has him taking us through maybe his grandest misdeed, drunkenly lying about a review to a group of actors after he falls in low with one of them.

It's a pretty bleak portrait, especially for someone as critically adored as McPherson, whose Shining City recently played at the Citadel to great acciain, but as Defelice explains, it's more about what self-reflexivity can do to our psyches than taking pot shots at the press.

"I don't know what other job would be quite as appropriate for him, especially the kind of drama critic heis—he's kind of a John Simon type," explains DeFelice, referencing the infamously acerbic New York Magazine critic (about who, appropriately enough, a playwright once quipped, "To keep alive he must drink the blood of actors, directors and theatrical designers on a weekly basis"]. This is more about storytelling and creation, and even being near that creation in some ways, He becomes



A DRINK WITH BITE >> A scathing drama critic finds himself dealing with vampures in St. Nicholas // Supplied

self-reflective, and I always kind of think that the more self-reflective you are, sometimes, the more self-loathing

But then, of course, come the vampires, who knock him out of his everyday self-loathing by enlisting him to throw parties where they might meet a few cocktails, as it were. Far from figures of terror, or even really fun, they force the critic to get past his self-loathing, and take a good solid look at what's going on around him.

"Why do we create these outside things to be frightened of?" offers DeFelice as one of the play's more important questions. "There's reality, real things to be frightened of, and yet we don't want to deal with those things, and can let them pin us into a corner." W

THU, OCT 8 - SUN, OCT 18

SET WICKED BY AMY DEFELICE
WRITTEN BY CONOR AICPHERSON
STARRING ANCHEW MECREADY
CATALYST THEATRE (8529 GATEWAY 8)



TOP 30 FOR THE WEEK OF OCTORER 8, 2009

- 1. Corb Lund Losin' Lately Gambler (new west)
- 2 Sam Baker Cotton (music road)
- 3. Monsters Of Folk S/T (shangrila)
- 4 Tom Russell Blood And Candle Smoke (shout)
- 5. Slaid Cleaves Everything You Love Will Be Taken Away... (music road)
- 6 Delbert McClinton & Dick 50 Aquired Taste (new west
- Levon Helm Electric Dirt (dirt farmer)
- John Wort Hannam Queen's Hotel (black hen
- 9. Watermelon Slim Escape From The Chicken Coop (northern blues)
- Christian Hansen & The Autistics Power Leopard (ch)
- 11. Kieran Kane Somewhere Bevond The Roses (dead reckoning)
- 13. Rodrigo Y Gabriela 11:11 (ato)
- AL P. St. Brown School Strong
- 14: Dustin Bergan Six Propier in pais
- 15 John Fogerty & The Blire Pidge, Taligers Rices Algair (Verve)
- 16 Stevenharite Townes in ew west
- 17. Pear Jam Back Spacer monkeywrence
- The Black Dahlia Murder Deflorate (metal blade)
- Raul Malo Lucky One (concord)
- 20. The Wooden Sky If I Don't Come Home You'll Know I'm Gone (bbr)
- 1. The Dead Weather Horehound (warner)
- 22. Wilco The Album (nonesuch)
- 23. Dan Mangan Nice, Nice, Very Nice (fu:m)
- Gurf Morfix Last Exit To Happyland (gurf morfix)
- The Cave Singers Welcome Joy (matador)
- 26 Trevor Tchir Sky Locked Land (riverdale)
- 27. Modest Mouse No One's First, And You're Next (epic)
- 28. Fruit Bats The Ruminant Band (sub pop)
- 29. Johnny Flynn A Larum (vertigo)
- 20 Dehamath Evangalian (metal blade

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THEATRE // BLACKBIRD

Dark plume

Blackbird looks for humanity in a taboo relationship



BROKEN WINGS >> Blackbird's characters try to deal with their taboo past / Supplied

PRODUCT BROKEN

such a strong, knee-jerk response, even in a somewhat desensitized modern culture. Child-adult relationships remain firmly a line in the sand that you do not cross, which is probably why David Harrower's Blackbird's careful exploration of the subject has had such an incendiary response since its

rul exploration or the subject has had such an incendiary response since its 2005 debut. That's also probably how it caught the eye of Wayne Paquette, a cheerful director with a history of defily handling bleak subject matter.

or damaged," he says. "Blackbird's part of that theatre that really wants to really rattle the audience. We have North American plays that remind me of it, like Oleanna by David Mamet, or John Patrick Shanley's Doubt, even—there's a

Patrick Shanley's Doubt, even—there's a conflict that seems to be, on the surface, very obvious, but what it does is actually forces the audience to bring in their own baggage, to think about their own feelings of morality, of what's right, what's wrong and how do you apply that, how do you gut that onto people?"

Blackbird introduces Una and Ray 15 years after their relationship ended. She was 12, he was 40, and she's sought him out now to discuss that time they had together. He's tried to bury it and move on, though, and in the process of unearthing the story, Blackbird raises all sorts of uncomfortable questions about love and age—Harrower refuses to wag a finger at his characters, but creates a fractured profile of what could've been love, an honest connection between two people that overstepped societal boundaries, but one that might have had at least some shreds of valid emotional investment. Below the shock-premise platform, he's trying to tap into something strangely relatable about love gone wrong, and Paquette's trying to tap into something strangely relatable about love gone wrong, and Paquette's trying to match that by not getting tangled up in just the subject matter. If the situation is handled too cartoonishly, he notes, the audience won't connect. They need to be real people affecting each other.

"It's tough, but it's one of those

"It's tough, but it's one of those things where you try to find what's interesting about the play too, or you start to find elements of what's the mystery or what are the shocking moments for the audience, and what are the film noir moments where you go, 'Oh, my God, this is the villain, no that's the villain—oh, my God, there is no villain!" he says. "You're dealing with characters who are very much flawed, damaged, very much scarred individuals. And then you try to find the way to keep it light and keep it moving.
"There's no villains in this, there's no

"There's no villains in this, there's no monsters, just people who made really terrible choices in life—and have paid for them," Paquette adds. "It's one of those things where they didn't get away from it. They may be able to go on with their lives—should they be able to live normal lives? I think that's what really attracted me to the play. It really forces us to think about these people in human ways, [and] challenge our own beliefs." \"

HU OCT 8 - SUN, OCT 25

BI ACKRIPD

WRITTEN BY DAVID HARROWER

DIRECTED BY WAYNE PAQUETTE

DAKKING JAMES

CITADEL THEATRE (9828 - 101A AVE), \$40 - \$65



Criticism in motion

HOP

Manny Farber's collected writings embrace an unconventional, ruthless but truly engaged look at cinema

First the movies, then the writing. That's precisely what sort of threat studio-era how it usually follows, though some weirdows do it the other way around. Whether you've just gorged your way through the film festival or have been maintaining a private program of your own, if you find yourself craving some invigorating commentary-not

on the movies you just saw but on on the movies you just saw out on the movies—I dare you to find anything more satisfying than Farber on Film: the Complete Film Writings of Manny Farber (Library of America, \$50). Leg-endary US critic Manny Farber died last year at the age of 91. He hadn't written about film since the 70s, when he dedicated himself full-time to painting, yet his perspective retains a colossal vitality. He wasn't bent on prescience. On the contrary, he was rigorous about seeing movies as they played to their moment. But he immersed himself in films with an observational prowess that the rest of us are still trying to catch up to.

Delivering the whole course of Farber's critical career, Farber on Film has an exhaustive index and lends itself to random browsing. But there's something cathartic in reading cover-to-cover, in watching Farber develop his sensibility through the 1940s in regular columns for The New Republic or The Nation before that sensibility comes to full fruition in the essays that populated his late collection Negative Space. From the first sentence Farber's cantankerous and broad in vision, weaving the state of American politics, culture, industry and art into arresting, provocative prose. From the first Farber thwarts the urge toward quick-fix criticism. You can't even tell if he likes something, and who cares when he's drawing us always closer to really seeing and hearing what these

The title of Negative Space is apt: Farber can be pretty negative, while his roaming senses, trained by painting and photography, not to mention sports, always peruse the whole of filmic space, sometimes at the expense of things we often cling to ting high on his championing of underdog works like Moontide or anything produced by Val Lewton, my head spun and my Jaw dropped when Farber, at times given to contrarianism, laid into Double ndemnity. The Magnificent Ambersons, Laura, My Darling Clementine, The Third Man, or Sunset Blvd with merciless, surgical precision. But his readings feel more alive, more actively wrestling with these films than the vast bulk of comfortably reverential, historically assured writing they've generated from countless oth on Rashomon feels excessively sharpened by preconceived suspicions about Kurosawa's flashy technique while basically ignoring the dark tide of uncertainty that undercuts its every scene, just as his dismissal of Billy Wilder's cynical adoration of tough-talking lowlifes seems too reliant on his repugnance toward Wilder's employment of gloss. But unlike every other critic who's ever used that laziest of pejoratives—"arty"—Farber invested the first half of his career in defining

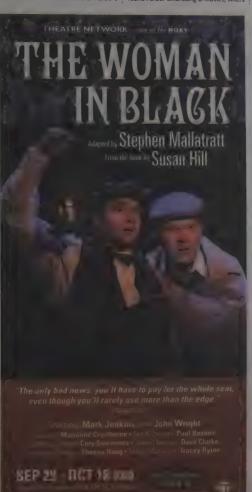
While working through Farber's prolific '40s and '50s output, I wondered if his division of wondered if his division of films into the economical/ unassuming/action-driven and the pretentious/Oscar-baiting/

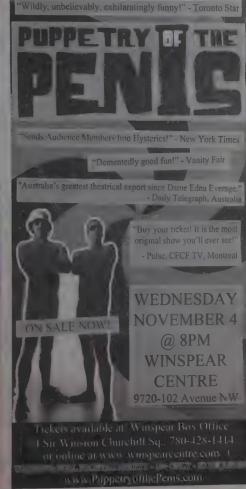
self-consciously flashy wasn't too reductive, not to mention highly oriented toward and more forgiving of what can't help but feel like a masculine sensibility. Yet the narrative inherent in Farber on Film, the establishing of a generative perspective, builds increments, shaping itself through reflection, reassessment, comparison and cultural change, until we arrive at the first definitive statement of Farber's

thesis-in-progress, the 1962 essay "White Elephant Art vs. Termite Art." "A peculiar fact about termite-tapeworm-fungusmoss art is that it goes always forward eating its own boundaries, and, likely as not, leaves nothing in its path other than the signs of eager, industrious, unkempt activity." White Elephant Art, by contrast, is plagued by "a fear of the potential life, rudeness, and outrageousness of a film." Farber zeroes in on something that can manifest as many things to different viewers: spontaneity, abandon, risk, process-over-product, attentiveness to the full measure of what film can access, as well as acting that seizes our fascination by being nothing more than "curiosity flexing itself." It's a perspective that found Farber embracing B-movies, where filmmakers were better able to wriggle free of the front office and quietly produce subversive wonders in the margins of often seemingly negligible material. It. found him embracing sly supporting performances: "Movies that have become classics ... are never more savage and uninhibited than in those moments when a whirring energy is created in the back of the static mannered acting of some great star." But while Farber's dichotomy remained, what compelled Farber changed radically as the 1960s changed assumptions about what might constitute artiness, termites and elephants. Defenses of Anthony Mann or Howard Hawks became defenses of Chantal Ackerman and Werner Herzog, and Farber gradually began to co-author essays with his wife Patricia Patterson.

What's great about Farber on Film is that it emphasizes how good criticism takes nothing for granted. Writing an essay called "The Subverters" in 1966, when film studies departments and popular

critics were busy trying to build a canon, to bring some order to film history, Farber declared such efforts "doomed to failure because of the subversive nature of the medium: the flash-bomb vitality that one scene, actor, or technician injects across the grain of a film." This unruliness of movies, its labyrinth of facets, is among the things that make the medium so seductive to some and so infuriating to others. The medium is all about mo tion, and it refuses to sit still and politely concede to authority and final, definitive judgments. So Farber moved along with it. His opinions were strong and ruthless-and always open to adjustments. His writing is shot through with wakefulness and curlosity, even when the movles looked dismal to him. He's one of the few critics who wrote reviews that the filmmakers under review could actually learn from, to say nothing of audiences. know I'm a better, more fulfilled, more stimulated film watcher for reading Farber. I only hope it can make me a better film critic too. W





Get your read on

Litfest lets writers speak out on politics, addiction and brain food

SUE WARP

Just when you thought festival season was over in Edmonton, one of the year's most prestigious and interesting events provides a reason for readers and writers alike to peer from behind their curtains and venture out into the grey-clouded skies of October: The Edmonton International Literary Festival, Litest 2009. Canada's only creative pos-ficting festival

Combining the commitment to factual accuracy of a historian, the investigative prowess of a journalist and the literary style of a novelist, creative non-fiction takes truth and presents it with daziling prose that often makes one stop and wonder if reality is always this compelling.

Among the scintillating variety of top-

Among the scintillating variety of topics on offer regarding history this year is "The Dissent of China," featuring Edmonton Public Library's newest Writerin-Exile Sheng Xue and Ottawa's Denise Chong. Together they offer a glimpse into the complexity of life and politics in communist China, the possibility of democratic reform, the importance of human rights and the Canadian Chinese immigrant experience.

Internationally acclaimed health writer and physician, plus recent Hubert Evans Non-Fiction Prize winner, Dr. Gabor Maté makes two appearances this year, his first at Litrest. In talking about his work and latest book in the Realm

of Hungry Ghosts: Close Encounters with Addiction, Dr. Maté champions compassion as an invaluable resource and the importance of talking about addiction in a public forum, shining light on the

in a puone torum, simming inget on the subject as a necessity for healing.

"We're having to spend a lot to open people back up. Lack of compassion costs," he explains, and with unexpected candor, Dr. Maté readily admits that finding balance in our world is a struggle even for him. He "constantly needs to be aware of having this conversation."

aware of having this conversation."
Rex Weyler, who will be discussing his search for the authentic words of Jesus, shares an event with Dr. Maté who believes that "Addiction needs the non-judgment, compassion and love that lesus' teachings represent."

He also quotes Jesus in his own book, waxing tongue-in-cheek that "As a good Jewish boy, why wouldn't I?"

Perhaps the most accessibly delicious topic this year is food, relating to Lifest's prevailing theme of "Brain Food." Several events use food as part of the literary experience, such as "Savouries," which includes four authors discussing writing and food in addition to enjoying different appetizers prepared and served by the Kids in the Hall Bistro. "A Brunch of Writers" takes the food and music theme gourmet with a brunch at The Creperie accompanied by the evocative music of Andrea House.

Of concern to many Canadians today is the environment and our interconnect-

edness with nature, a theme discussed at length by Trevor Herriot, one of three featured authors who currently share nominations for the Writer's Trust Non-Fiction Prize, along with Erika Ritter and Eric Siblin. Also to be discussed this year are themes of war and changes in modern media coverage of historical events, first nations voices and their continuing silence in much of contemporary society, Bach and, of course, the craft of writing itself. W

THU, OCT 8 - SUN, OCT 2)
EDMONTON INTERNATIONAL LITERACY

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DANCE // SUITE CRUELLES

All together now

For Suite Cruelles, Hélène Blackburn kept her choreography democratic



SO GOOD IT HURTS >> State Cruelies explores pleasure and pain -- -- -- --

BHURE BUINDING

/ PAUL@VUEWEEKLY COM

A Ithough she's officially billed as choreographer for Suite Cruelles, and for Cas Public, the Montréal-based dance company she's artistic director of, Hélène Blackburn seems to prefer a much more democratic approach to creating her work than the title suggests.

"I always work really close to the danc-

"I always work really close to the dancers, so they are really part of the creation. They really work close [with me], movement we rework together. So they are

really related to the choreographic process," she says on a cell phone while in Vancouver, still in the initial Canadian leg of a tour that will take Suite Cruelles through Edmonton and to Europe for much of the winter and spring ["[It's] a frozen tour," Blackburn jokes).

"I think it's in all the aspects of the company," she adds, of the give-and-take process.
"We question everything really openly."

That collaborative bland of ideas is probably how Suite became what Blackburn calls (with a giggle) a "quirky ballet."

and eight-dancer-two-pianist show that blends both classical ballet and more contemporary dance technique, plus snippets of video and even conversation, to explore the show's central theme of the parallels and overlaps between pleasure and pain. It's an idea she sees as as completely natural to her discipline discipline but also fairly universal.

cipline, but also fairly universal.

I think it's true for all the aspects of the life: usually the thing we like, when we like something so much, it often drives us towards pain. Like if you like wine too much, you could get in big trouble," she laughs.

"We're establishing a kind of urgency

"We're establishing a kind of urgency between the point shoes, the beauty of the pain in them, and the high heel shoes, and the pain in daily life, using both on-stage," she cites as further example. "I think this is a clear relationship between all the important aspects of our lives, and I think dance is really a good art form to ralk about out this type of subject. I think it's just so obvious in dance, the link between: to get the pleasure you need to literally pass by a certain level of pain." "V

RI, OCT 9 - SAT, OCT 10

PRESENTED BY BRIAN WEBB DANCE AND CA

PUBLIC TIMANS CENTRE FOR THE ARTS (87 AVE & 1

TIMANS CENTRE FOR THE ARTS (87 AV \$18 - 28



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MALE ZERO DANCE-Wendy McNeili - L'Unitheatre, 8527-01 St - 780-424.1573 - Serret Drary of a Collapsed World part 2: mule zero's surreal mainstage cabaret out absoration with Wendy McNeilli - Oct 15-17, 8pm - Sto 70220 member) \$25 (general) at TDK on the Square, do

CINEMA AT THE CENTRE - Library Theatre, Stanley A. Milner Library • 7 Sir Winston Churchill Sq. • Centre for Reading and the Arts showcases little-known films every month. Titles to be announced •

GALLERIES + MUSEUMS

IES BUGERA GALLERY - 12310 Jasper Ave -482.2854 - SUBLIME LANDSCAPE: Paintings b ard Herman - Oct 17-29 - Opening reception: Oct 17, 2-4pm, artist in attendance

ALBERTA CRAFT COUNCIL - 10186-106 St
- 780-488.6611 - Discovery Gallery: SAVING
PARADISE: Trees of the Canadian West by textile
artist Lorraine Roy; until Oct 31

ILLEYSCAPE STUDIO-Red Deer - 4930 Ross St ulley, 403-591-9988 - THE ACCIDENTAL NATURE OF MUCH THAT APPEARS: Small collages by Donna Herrick • Until Oct 10

TERY - 9535 Jasper Ave - WHERE ARE YOU FROM? ter show featuring 29 visual creatives from Edmon and beyond - Until mid Oct

CENTRE D'ARTS VISUELS DE L'ALBERTA

FRONT GALLERY + 12312 Jasper Ave + 780-488.2952 ALLUSIONS: Paintings by Galia Kwetny

ALLIERY AT MILNER • Stanley A. Milner Library Main Fl. Sir Winston Churchill Sq • 180.496,7030 • Group exhibit by the Edmonton Art Club • Until Oct

HOLIDAY INN EXPRESS-Sherwood Park + 11 Por-tage Lane, Sherwood Park + 780.896.3906 + Gallery 45. St. Michael art show + Oct 17,7-10pm + S15 (adv)

JEFF ALLEN ART GALLERY - Strathcona Place Senio

MICHIF CULTURAL AND MÉTIS RESOURCE
INSTITUTE • 9 Mission Ave, St Albert • 780.652.836 • Abonginal Veterans Display • Gift Shop • Pinger weaving and sash display by Celina Loyer

MUSÉE HÉRITAGE MUSEUM • 5 St Anne St, St Albert • 780. 459.928 • DECOYS TO DECORATIVES: the His-tory and Art of Decoy Painting • Until Nov 15

PIXSATIONS 2-8730-51 Ave = 780.384-2047 • A NEW PERSPECTIVE: Photographs by Natalee Probst • Sat, Oct 17, 1-4pm

PROFILES PUBLIC ART GALLERY - 19 Perron St. St Albert - 780.460.4310 - 200 DRESSES: Artworks by Nicole Bauberger - Until Oct 31 - Public inter-active opportunity, create with the artist: until Oct 14 - Opening reception: Oct 15

SCOTT GALLERY - 10411-124 St - 780-488.3619
- SONGS OF SUMMER Landscape paintings by
Pattyanipleford; until Oct 13 - THE LAND SPEAKS.
THE SKY LISTENS: Artworks by Jim Visser; Oct 17-N

LITERARY

ANTERN + 9515 Japer Ave - Literary Saloon: Launch
parly with Anama Writers reading from new works
housed by Junn Goody, Yun, Oct 3 any mid Good, Jun
tabout 5 y Sower - Sarah Ivary Book Launch; Wed, Oct
14 + An evening with Anti See's Bunch of Proterred
and Other Stories with Martina Endicort, Lynn Coady,
Romy Stratello, and Chars Tenz. Wed, Oct 14, 7pm PEN Writer's Caharet; Thu, Oct 15

AUDREYS BOOKS - 10702 Jasper Ave - 780-423,3487
- Poetry Nights and Pri each month - Cora Taylor's release of her new book, Chaos in China: The Spy Who Wasn't There, Oct 17, 1pm

CITY ARTS CENTRE - 10943-84 Ave - 780.932-4409 T.A.L.E.S. Monthly Storytelling Circle: Tell stories or
come to listen; 2nd Pri each month - Until Jun, 8pm.
\$3 (free first time) - Oct 9, 7pm

KASBAR LOUNGE • 10444-82 Ave • Live at the Kasbar The Raving Poets: Open stage poetry with a live band • Wed nights until Dec 2 • Pree

Geometry squared with the other Square PPOONNICAL ARCHIVES OF ALBERTA + 8595. Roper Rd + 780-477-370 + Archives and authors: fall lecture series, local authors discuss there works and how they used archives as a part of their research; every Weld in Oct (Oct 14, 20, 26), "Appin; free, call to pre-regarder - Voices of the Part: True stores with a sports theme with storytellers." Stephanie Benger, Dawn Blue, Bethany Ellis, Renée Englot, Wendy Edey; Thu, Och 6, 7pm; free

THEATRE

BLACKBIRD • Citadel's Rice Theatre, 98a8-102A Ave 780-4351820 • David Harrower's play about lust, love and lost innocence, directed by Wayne Paquette •

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN • Walterdale Playhouse, 10322-83 Nwe • 780-439-2845 • By Ed Graceyk, directed by Wendt Pope • Oct 14-24 • 312-50 at TIX on the Square

DIE-NASTY - Varscona Theatre, 10329-83 Ave -780-433-3399 - Live improvised soap opera directed by

Dana Andersen every Mon, 8pm • Oct 19 until the last Mon in May

EVERYBODY GOES TO MITZES - Varscona Theatre

THE JUNGLE BOOK - Citadel Shoctor Theatre

NASHVILLE ICONS . Mayfield Dinner Theatre, 16615-109 Ave + 780,483,4051 + By Tracey Power and Will Marks, celebrating the evolution of country music + Until Nov 1 + Buffet and Show from \$55,99

Units Nova i Buttlet and Show from \$5599

\$75 NICKOLAS. Calalyst Thattes, 890 Grievery Bird.

*Dark comody by Conor McPherson, presented by

Thusk Thatter, 8 oprical theater entire life is transformed when he fills in low with an actress and fall;

unto calabots with a gang of vampines. Sturning Audrea

Mecready, directed by Amy DeFellice - Oct 8-38; Tue
\$18 pm; Shar pm = \$24 (pervise), Oct 7, \$24 (adul)\$57 (shudern/sensor) at TDX on the Square

STRUT AND JIVE THE NIGHT AWAY - Jubilations Dinner Theatre, 8882-170 St, WEM + 780-488-2424 + Hustle back to the '70x, featuring the fundrest hits of the flashiest decade in history + Until Oct 25

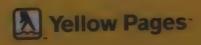
THEATRESPORTS - Varicona Theatre, 10340-53 Ave - 780-433-3399 • Rapid Fire Theatre every Fri. upm - Until July 30 - \$10 (door)/\$8 (member); adv at TIX on the Square

THE WOMAN IN BLACK - Theatre Network, 20708-144 St - 780-453-240 - A chilling combination of classes glosst story and old-fashioned storytelling strang Mark Jenkins and John Wright - Unit Oct as - Two-For One-Tue-St 1981-Thu-Stq (adult) Sa; enhalont/semor) Pn/Sat Stq (adult)Sa; (student/semor)





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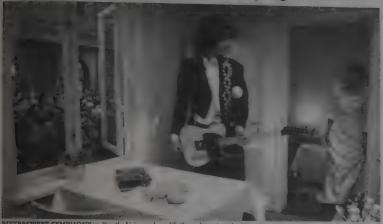
The Fall of the Roman Empire by Brian Gibson

Brian Gibson looks at both sides of the Roman Polanski debate in this week's Sidevue

FOREIGN FILM // YOU, THE LIVING

Cry 'til you laugh

You, The Living's one-note comic melancholy rings true



BITTERSWEET SYMPHONY >> You, the Living explores life through tragicomic vignettes # Supplied

DAVID BERRY

All you really need to know about Swedish director Roy Andersson's sense of humour—and, concordantly, a lot of his esthetic—is that You, the Living opens with a quote from Goethe extolling the virtues of appreciating your

vignettes that range from the outright miserable to the vaguely melancholic. "Be pleased then, you living one, in your delightfully warmed bed, before Lethe's ice-cold wave will lick your escaping foot": in slightly less classical terms, life might suck, but it's the only game in town. So, you know, enjoy.

More specifically towards understand ing Andersson, though, quoting Goethe

shows him as a man with a deep appreciation for classically composed works of art, and the rather obvious counterpuntal humour shows us a man whose sense of humour, while neither particularly subtle nor particularly fresh, never lacks for bite. His point is one that's old enough to have been satirized in Candide, but Andersson is still a man who knows how to put together a scene for maximum effect, whether that effect is riotously funny, existentially depressing or, as is often the case here, a mix-

And make no mistake, these scenes draw a lot of attention to how they're put together. Andersson is a craftsman meticulous, to the point of obsessive compulsion, a stark Scandinavian Wes-Anderson. The 50 different tableaux he presents us with here all take place on constructed sets, some more obvious than others, scrubbed and strippeddown versions of the real world. On top of that, Andersson likes to use a static camera at a wide-length shot, shooting non-professional actors in one take. It might sound as though Andersson is going for an uncalculated effect, but most of scenes are put together like paintings: they are obtrusively unobtrusive, the attempt to remove the artfulness of the shot a pretty strong artis-

Switching from form to content, You, the Living is actually somewhat uneven. Actually, uneven is the wrong word there: its problem, at least compared to Andersson's best work, the Cannes Jury Prize-winning Songs from the Second Floor, which had a similar structure and humour, is that it's so resolutely even, so similar from scene to scene, that it can begin to feel rather flat, or at least fairly one-note. Once you get the joke, that's basically the joke you're getting, again and again in slightly altered forms.

Not that Andersson can't make it work, frequently brilliantly. There's a recurring motif of people discussing dreams they've had, nearly all of which are terrific, though perhaps the best is one involving a failed magic trick: a rather

sedate man explains he had a dream wherein he tried to pull the tablecloth out from under the dishes, with predictable results. When we cut to the actual dream, though, not only does the china come crashing down, but its revealed the tablecloth was covering two swastikas, which is a hell of a little twist. He's similarly able to turn a fairly simple idea-a couple is having sex, she's into it, he's not-into something that's hilarious in spite of the premise. him so bored and monotone and her so unreasonably, obliviously excited.

But, well, then we get a whole lot more, some bits inspired (a newlywed couple in a moving house), some saved by sharp commentary (the psychologist who has given up and just prescribes pills, "the stronger the better," or the selfish, wailing lout who calls her mother a masochist for not providing her with some drink to suffer through life with), more just expansion on a well-explored theme.

You, the Living is certainly something unique, and anyone that hasn't been exposed to Andersson's wry humour would do well to acquaint themselves with it. But once you accept/get the tragicomic premise, and it's awfully hard to miss, you're left with a flatly shot, one-note film that takes a while to stop ringing. W

YOU. THE LIVING

DVD DETECTIVE >> VICTORIA DAY

Made in Canada

Canadian filmmakers are starting to tell stories the Canadian way

Canada's proximity to the United States, geographically as much as psychologically, has hampered our film industry not only with respect to the kinds of stories that get told but also how we tell them. Though we of ing a thoroughly original vision—David Cronens is. Guy Maddin, Gary Burns— pop culturally we are very much mired in ways of storyand perfected elsewhere: the differences on DVD films, though, show that we Canadians are just as capable of telling our own stories as we are at telling them in interesting and unexpected ways.

The first, Victoria Day-I suppose the more Canadian name would have been "May Long"—is the debut feature of author David Bezmozgis, and is certainly one of the most intriguing Canadian debuts I've seen in some time. It tells the story of Ben Spektor (Mark Rendall, who you may recognize from Childstar, speaking of Canadian auteurs), the son he gets by in the week leading

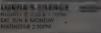
up to the eponymous holiday. At first glance, Victoria Day has a lot of familiar tropes (especially for a Cafor one, although over the course of the week we'll also get to see how much

missing and sort out his friendships over war games with roman candles. Taken individually, all of these are elements that are beyond familiar: the immigrant experience, the bonding inherent with young life, coming-of-age and so on. Victoria Day works so well because none of those elements are ever the sole focus: as Bezmozgis explains in one of the interviews included with the DVD release, life is never about just one thing, and nelelements flavours the story enough to create a realistic and layered portrait of youth trying to figure out the world, stumbling through the million little things life throws your way well before Victoria Day is by no means a perfect film: outside of Rendall, who's very good

glimpses of some of the torment that's going on underneath, there are a few performances that lean too close to flat as opposed to unaffected, one of the pitfalls of working with young actors. But as an even-keeled exploration of high school life, its approach is both rare and detailed, and its utter lack of any kind of meaningful resolution is an ideal way to capture the confusion of life, insomuch as most of us are really just doing what we can to get by, figuring out being something that comes much later

A reductionist approach to the meaning behind real-life events is one of the one of Polytechnique's most welcome decisions is to not really explain so much as just capture the spirit of one of Canada's biggest collective tragedies. Recreating the events of the Montreal Massacre, Polytechnique follows the lives of several students who attend the school: a young woman who survives the initial class room shooting, a young man forced out of that same classroom and of course the shooter himself (all are slightly fictionalized versions taken from real-life accounts). It begins with a woman being shot while photocopying notes, and then jumps around to before, during and after the shooting, showing its effects on its three principals throughout

Its closest progenitor in terms of spirit is probably Gus Van Sant's fictionalization of Columbine, Elephant, and like that film Polytechnique does occasionally feel like something perhaps too withdrawn. And yet there's quite a bit to be said for simply presenting the events without comment, allowing us to read our own thoughts and feelings into what's going on. Given the notoriety of the events depicted, it's probably the only way to respectfully address what's happened, and so long as it stays on the right side of the line between something too sanitized and something that attempts to address our collective emotions, which on the balance it does, it works quite beautifully. Like Victoria Day, It's a wonderful example of not only telling our stories, but beginning to address them in a style that's different from the way they're normally told. ¥

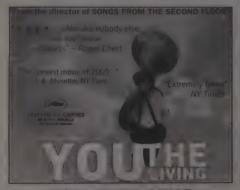




CTOBER 8-14



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YOU, THE LIVING THURS, SAT, MON & WED at 9:00PM - FRI, SUN & TUES at 7:00PM

ATMAIns an energy on field of Zentler Halton the Enhant The Unit 22.

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REVUE // BRIGHT STAR

A poet in love

Bright Star's exceptional cast lead a well-threaded romance



LOVE THROUGH THE WALLS >> Bright Star follows the love between Poet John Keats and seamstress Fanny Brawne # Supplied

PRINCE BRAINS

he opening credits hover over The opening creates not a close-up of a needle going through fabric. The image speaks to the diligence and nimbleness needed



to craft clothes, poetry or prolonged, unconsummated desire. It also lets unconsummated desire. It also lets us know that **Bright Star** will dili-gently hunker down for the worm's-eye view should it yield another sharpened physical detail for writer/ director Jane Campion to weave into this tapestry-like romance, some-thing best surrendered to as with

John Keats died young, and if his poetry went woefully underappre-ciated during his life at least it was

some, useful, innovative and well-made clothing over delicate words of limited practical power. The antago-nism between Fanny (Abbie Cornish) and Keats (Ben Whishaw) is kept honest through the ubiquity of Keats sidekick Charles Brown (Paul Schneider), a Scottish poet as big, burly and gruff as Keats was elfin, diminuand gruit as Neats was eith, timinu-tive and soft-spoken. Their intrigu-ingly un-straightforward triangle is just one of many forces working against the fulfillment of Fanny and Keats, another being Keats' poverty.

Cornish's performance is of the sort where you can't decide whether it's a case of a role being perfectly cast or whether the actor's invested the role so generously with some secret culled from within that she's made alternate interpretations unthinkable.

redeemed by the not easily earned devotion of its muse. Bright Star, though inspired by Andrew Motion's Keats biography, isn't about Keats. It doesn't burn much celluloid trying to turn writerly brooding or hand-numbing penmanship into cinema. Its protagonist is instead young mid-dle-class seamstress Fanny Brawne, the first girl in all of Hamstead Heath to have a triangular pleated mush-room collar. When she first meets Keats—the year is 1818—she challenges the reverence aimed at the

But as imagined here, theirs was a love emboldened by ceaseless ten-sion. The film's vivacity is the prodsion. The film's vivacity is the product of a harmonious collaboration
between sensitive camerawork, production design, scoring and actors,
at least one of whom giving the first
outstanding work of what promises
to be an outstanding career.
Cornish's performance is of the sort
where you can't decide whether it's
a case of a role being perfectly cast
or whether the actor's invested the
role so generously with some secret
culled from within that she's made

culled from within that she's made



That confusion of unfamiliar and overwhelming emotions that hs face and distracted hands .. has the sort of face that when ted at you makes you uncertain ner gaze is one of derision or de-sue. What isn't ambiguous is that you have her complete attention. Complimenting Cornish, Whishaw p. ks up where his Dylan-via-Rimhuad in I'm Not There left off, every smile teasing, every adoring glance atts inclination to admire beauty in general as to recognize it in the spe-thics of his lover's person. It works very well, while Schneider seems to he growing into himself as an actor more and more-he's more suited to this sort of bullying and jealous dieamer than he was to the agonized young lover in All the Real Girls.

So our stars are exceptional in their roles as young lovers, leaving us with the more difficult question of whether or not this sort of young love translates into exceptional movies, a question Bright Star doesn't easily resolve. It seems perfectly unconcerned with the proscribed meter of classical storytelling, but the rhythm it adopts instead is almost unintentionally lulling, swerving from bliss to ennui, going up and down with young love's customary tumult. The film possesses no shortage of moments sublime or nearly to a great deal of momentum. So be it. Swooning heights of beauty and feeling trump structural rigour, and that's fine by me.

What Campion excels at here is fidelity to the subjective experience of the acknowledgement of societal limitations-such as the presumptions made by Brown and others that young women are poorly fit to comprehend poetry-and a way of evoking sensuality that embraces the transcendental. In dealing with the latter challenge, Bright Star seems to share a certain kinship with the films of Terrence Malick, The New World most especially, not only because of its star-crossed period romance but because of its grounding in the celebration of nature found in poetry. Chalk it up to mimetic license: a poetic movie about poetry, and one teeming with loveliness. V



FILM WEEKLY

FRI, OCTOBER 9 -- THU, OCTOBER 35, 3

CHABA THEATRE-JASPER

SURROGATES (14A, viole

CINEMA IN THE CENTRE

Stunley A. Miller Library Theatre, Sir Whatton Chardell Sq LET THE RIGHT ONE IN (18A, gory scenes) Wed, Oct 14, 6:30

CINEMA CITY MOVIES 12

8076-100 Ave, 780.A72.9778 UCE UP SID (Hand W/E.S.T.) (PG)

HALLOWEEN II (1814, brutal violence, gory scenes)
Pri-Sat 1155, 4145, 7730, 10100, 12115; Sun-Thu 1155, 4145, 7730

G.I. JOE: THE RISE OF COBRA (14A) Pri-Sat 1:25, 4:10, 7:00, 9:45, 12:10; Sun-Thin

ALIENS IN THE ATTIC (PG)

THE UGLY TRUTH (14A, language may offend, sexual Pri-Sat 245, 425, 645, 925, 2240; Sun-Thu 245, 425, 645, 925

HARRY POTTER AND THE HALF BLOOD PRINCE (PG,

violence, frightening scenes) Pri-Sat 1:20, 4:30, 6:30, 7:40, 9:35, 11:00; Sun-Thu 1:20, 4:30

ICE AGE: DAWN OF THE DINOSAURS (G)
Pri-Sat 2:50, 4:40, 7:15, 9:35, 22:55; Sun-Thu 2:50, 4:40, 7:25, 9:35 TRANSFORMERS: REVENGE OF THE FALLEN (PG, v.

lence, crude content, not recommended for young children Pri-Sat 225, 425, 735, 2045; Sun-Thu 225, 425, 735

THE PROPOSAL (PG, coarse language)
Pri-Sat 1:35, 4:10, 7:10, 9:50, 12:20; Sun-Thu 1:35, 4:10, 7:10, 9:50 THE HANGOVER (18A, crude content, nudity, language

may offend) Pri-Sat 140, 435, 715, 9140, 1200; Sun-Thu 140, 435, 715,

CINEPLEX UDEDN NORTH

COUPLES RETREAT (PG. sexual content, not recommended for children)
No passes Pri-Tue, Thu 1230, 430, 740, 1035 Wed 420, 740
1035 Star & Strollers Screening, No passes Wed 100

ZOMBIELAND (18A, gory violence) Daily 2:05, 3:15, 5:20, 7:45, 10:20

THE INVENTION OF LYING (PG, language may offend, not recommended for young children)
Pri, Sun-Thu 1140, 4120, 7145, 10115 Sat 1140, 4120, 750, 10115

CAPITALISM: A LOVE STORY (PG, coarse language)

WHIP IT (PG, coarse language) Daily 1:50, 4:45, 7:35, 10:30

TOY STORY AND TOY STORY 2.3D DOUBLE FEATURE (G)

SURROGATES (14A, violence)
Pri-Tue, Thu 2:00, 6:35, 9:50; Wed 4:30, 6:35, 9:50; Star &
Strollers Screening: Wed 1:00

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

Daily 1:30, COO, 8:00, 10:29

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) Digital 3d Daily 1205, 230, 4140, 7:00, 9:30

THE SHFORMANTI (14A) Daily 12140, 3140, 6150, 973

LOVE HAPPENS (PG, coarse language)
Pri. Sun-Thu 1240, 250, 640, 920; Sat 3:50, 6:40, 920

9 (PG, frightening scenes, and reconchildren)

Dily 215, 6 30, 945

THE METROPOLITAN OPERA: TOSCA (Classification not

CINENPLEX ODEON SOUTH

COUPLES RETREAT (Pt.), sexual content, not recon for children)

for children)
No pames Pri-Wed 12'35, 1'35, 3'35, 4'40, 7'00, 7'35, 10'00
ucy5 Thu 12'35, 3'35, 4'40, 7'00, 7'35, 10'00, 10'35, Star &
Strollers Screening, No pames Thu 10'0

CHELAND (18A. gory violence)

THE INVENTION OF LYING (PG, beig

CAPITALISM: A LOVE STORY (P.G. coarse language)

WHIP IT (PG, coarse language)

TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE (G) Digital Cinema, No passes Daily 12/30, 3/30, 7/30

SURROGATES (14A, violence)
Daily 1245, 320, 525, 750, 1025

TRABLER PARK BOYS: COUNTDOWN TO LIQUOR DAY (14A, course language, mibriance abuse, not recommended

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) Digital 3d Daily 12/30, 1245, 505, 7/30, 9/35

THE INFORMANTI (14A)

LOVE HAPPENS (PG, coarse language)
Pn-Wed 12140, 3155, 6440, 9130; Thu 3155, 6440, 9130; Star &
Strollers Screening: Thu 2100

9 (PG, frightening scenes, not recommended for young

ALL ABOUT STEVE (PG, coarse language)
Pri, Sun-Thu 1200, 425, 725, 945; Sat 425, 725, 945

INGLOURIOUS BASTERDS (18A, gory violence) Daily 2:00, 6:30, 10:05

DISTRICT 9 (14A, gory scenes, brutal violence, o

THE METROPOLITAN OPERA: TOSCA (Classification not

CITY CENTRE 9 COUPLES RETREAT (PG. sexual of

S Digital, Stadium seating Pri-Sun 12145, 3145, 7130, 10115

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) Reald 3d, Stadhim seating Fri-Sun 2220, 230, 450 Mon-Wed 230, 345, 605, 825; Thu 230, 345, 920

ZOMBÆLAND (18A, gory violence) DTS Digital, No passes Pri-Sum 12105, 2225, 445, 7105, 9125; Mon-Thu 1440, 3155, 6110, 8135 TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE (G)

FAME (PG)

dium sexting, Dolby Stereo Digital Pri-Sun 1:00, 9:45; p-Thu 1:15, 9:10

THE INFORMANTI (14A)
No passes, DTS Digital Pri-Sun 4:15, 7:00; Mon-Thu 4:05, 6:35

SURROGATES (14A violence)
No passes, Stadium seating, DTS Digital Pri-Sun 12115, 2135, 4155, 7115, 9135; Mon-Thu 12100, 4120, 6145, 9100 TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY (LGA, coarse language, substance abuse, not recommended

edium scating, DTS Digital Pri-Sun 12:20, 2:50, 5:20, 7:50. (20) Mon-Thu 1:25, 4:15, 6:40, 9:15

CAPITALISM: A LOVE STORY (PG, course language)
Stadium seating, DTS Digital Pri-Sun 12:30, 3:30, 6:30, 9:40;

WHEP IT (PG, coarse language)
DTS Digital, Stadium seating Pri-Sun 22/25, 320, 623, 9000

INGLOURIOUS BASTERDS (18A, gory violen Pri, Tue-Thu goo, 8:30; Sat-Mon 140, 900, 8:

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)
Digital 3d Pri, The-Thu 4:40, 7:05, 9:20; Sat-Mon 2:20, 4:40

SURROGATES (14A, violence)
Fn, Tue-Thu 445, 715, 945, Sat-Mon 200, 445, 715, 945 TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

for children) Pn, Tue-Thu 430, 7:00, 9:35; Sat-Mon 130, 430, 7:00, 9:35

FAME (PG)
Pri Tue-Thu 250, 6:40; Sat-Mon 2:00, 3:50, 6:40

THE SEVENTION OF LYBNG (PG, language may offend, not recommended for young children). No passes Pri 420, 710, 940; No passes Sat-San 1245, 420, 720, 940; Mon 1245, 420, 730, 940; Tue-Thu 420, 730, 940;

ZCASSER AND (18A, gory violence)
No passes Pri 4/50, 7/20, 8/50; No passes Sat-Sun 1/50, 4/50, 7/20, 6/50; The-Thu 4/50, 7/20, 9/50; The-Thu 4/50, 9/50; The-Thu 4/50; TOY STORY AND TOY STORY 2 3D DOUBLE PLATURE (6) Digital 3d, No pamen Pri 3-45, 7-30; Digital 3d, No pames Set-Sun 12000, 3-45, 7-30; Mon 12000, 3-45, 7-30; Digital 3d Itae-Thu 3-45, 7-30

DOFER'S BODY (14A, gory violence, crude coarse language, sexual content)
Pn, Tue, Thu 415, 6:50, 9:30; Sat-Mon 12050, 415, 6:50, 9:30;

COUPLES RETREAT (PG. second content not

SUGGAN CINEMA - CEPERGEE 6601-48 Ava, Common, 750, 608, 2144

ALL ABOUT STEVE (PG, coarse language)
Daily 7-10 9-10. Sat, Sun, Mon 21-10; Movies For Mome
Thu, Oct 15, 1000

COUPLES RETREAT (PG armis) contains

Daily 7:05, 9:15; Sat, Sun, Mon Thu a:05

ZOMBIELAND (18A, gary violence) Daily 715, 915; Sat, Sam, Mon, Thu 215

CLOUDY WITH A CHANCE OF MEATBALLS (G)
Daily 7:00 9:00; Set, Sun, Mon Thu 2:00

No passes Pri. Tue-Thu 700, 1000: Sat-Mon 106 405 700

ZOMBELAND (18A, gory violence)
Pri 515, 740, 10:20; Sat-Mon 12:45, 3:00, 515, 7:40, 10:20;
Tue-Thu 7:40, 10:20

THE EVENTION OF LYBNG (PG, language may offend, not recommended for young children)
Pri, Tue-Thu 6:50, 9:45 Sat-Mon 12:50, 3:30, 6:50, 9:45

CAPITALISM: A LOVE STORY (PG, coarse language)
Pri 400, 640, 940; Sat-Mon 1:00, 4:00, 640, 940; Tue-Thu
640, 940

THE STORY BOAD TOY STORE FOR DODOLOGIC FEET , WE

Ogrial 3d, No passes Pri 3:45, 7:30; Sat-Mon 12:00, 3:45, 7:30 Tue-Thu 7:00

SURROGATES (14A, violence)
Pd. 4:50, 7:45, 10:30; Tue-Thu

Pri 3140, 6130, 9120; Sat-Mon 2110, 3140, 6130, 9120; Tue-Thu

THANKER MARK BOY'S COUNTROWN TO LIQUOR DAY

Pri 4:30, 7:20, 10:00; Sat-Mon 1:30, 4:30, 7:20, 10:00; Tue-Thu 7:20, 10:00

THE INFORMANTI (14A)
Pri 4140, 7110, 9140; Sat-Mon 1120, 4140, 7110, 9140; Tue-Thu

DISTRICT 9 (14A, gory scenes, brutal violence, coarse

HARRY POTTER AND THE HALF BLOOD PRINCE (PG.

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

CLOUDY WITH A CHANCE OF MEATBALLS (G)

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY (LAA, course language, substance abuse, not recommende

20, 1016 fee, Chain! Thustre, 780 A25, 925

MOSTLY WATER PRESENTS: METRO DIGITAL SHORTS

DEDFEST: HELLBERTA'S HORROR FESTIVAL (STC)

led for young

GRANDIN THEATRE

SHORTS (G) Thu, Oct & 3:20

Thu, Oct 8: 1:00, 2:45, 6:45

NR JE & MALIA (PG, coarse language)

ZOMBIELAND (18A, gory violence) Thu, Oct 8, 12:45, 230, 435, 6:05, 7:45

LEDUC CINEMAS

Daily 6:55, 9:35; Sat-Sun 12:55, 3:25

ZOMBRELAND (18A, gory violence)

Thu, Sat, Mon, Wed 7:00; Fri, Sun, The good

YOU, THE LIVING (STC)
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Grandin Mall, Sir Winston Churc 240, ASS, MAR

DATE OF BUILDING CHAPTER DOLD

EDISORY WITH A CHARGE OF MISOTORILS HE VI

FAME (PG)

GALAXY - SHERWOOD PARK

COUPLES RETREAT (PG, sexual contr

9 (PG, frightening scenes, not recor

PARKLAND CINEMA 7

Daily yes, 970; Sat, Sun, Mon, Tue 2:05, 3730 Duly 725 Sat, Sun, Mon, Tue 125, 124

COUPLES RETREAT (PG, sexual content, not re

ZOMBIELAND (18A, gory violence)
Daily 7110, 910; Sat, Sun, Mon, Tue 1110, 1110

THE SEVENTION OF LYME (PG, language may offend, not recommended for young children)
Daily 6:52, 9:20; Sat, Sun, Mon, Tue 12:55, 3:20 FAME (PG)

SURROGATES (14A, violence)
Daily 7:00, 9005 Sat, Sun, Mon, Tue 1100, 3105

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

CLOUDY WITH A CHANCE OF MEATBALLS (G)
Daily 645, 9:00: Sat. Sun. Mon Tue saus, 3:00: Not Pre

GARNEAU

BRIGHT STAR (PG)

PRINCESS

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Daily 7:00, 9:00; Sat-Sun, Mon 2:30

LORNA'S SILENCE (STC)

SCOTIABANK THEATRE WEM

COUPLES RETREAY (PG, sexual content, not re

for children)
No passes Pri-Tue, Thu 1110, 4110, 7120, 10115; Wed 4110, 7120, 10115; Star & Strollers Screening, No passes Wed 1100

ZOMBIELAND (18A, gory violence) Daily 18220, 2240, 525, 8100, 10230

THE INVENTION OF LYING (PG, language may offend, not ecommended for young children)
Pn-Tue, Thu 1200, 420, 725, 945; Wed 420, 725, 945; Star &
Strollers Screening: Wed 1100

WHIP IT (PG, coarse language)

TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE (G) Digital ad. No passes Daily 12145, 2020, 7730

SURROGATES (14A, violence)

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HONDAL RANGE MALES CONTRIBUTED OF A CHARGE MAN

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ENE ME CHROMATT) 1 ()
Daily 12.50, 4:00, 6:50, 9:40

CLOUDY WITH A CHANCE OF MEATBALLS 3D-AN IMAX

9 (PG, frightening scenes, not recor

INGLOURIOUS BASTERDS (18A, gory violence)

THE METROPOLITAN OPERA TOSCA (Classification not

WEEKMEINT EXITTE

THE ROOM FOR THE ASSE

ZOMBRELAND (18A, gory violence)
Dolby Stereo Digital, No passes Pri 715, 939; Dolby Stereo
Digital, No passes Sat-Sun 110, 193, 715, 939; Mon 110, 135,
715, 939; Dolby Stereo Digital Tue-Thu 575, 833

True at 18 Mar II and Dolby Stereo Digital Pri 6:50, 935 Sat-Mon 12:55, 3:45 6:50, 935 Tue-Tau 5:00, 8:15

COUPLES RETREAT (PG, sexual content, not recomm for children)
DTS Digital Pri 7:00, 9:45 Sat-Mon 12:45, 335, 7:00, 9:45
Tue-Thu 5:25, 8:25

FLUE & FULIA (PG, coarse language) DTS Digital Pri 6440, 9215 Sat-Man 1270, 3210, 6440, 9215 Tue-Thu 525, 8200

WETASKIWIN CINEMAS

CLOUDY WITH A CHANCE OF MEATBALLS (G)

TRAKER PARK BOYS: COUNTDOWN TO LIQUOR DAY

ZOMBIELAND (18A, gory violence Daily 7000, 903; Sat-Sun 2000, 3: 15

FILM // 23



Film Capsules

Now Playing

Capitalism: A Love Story

Written and directed by Michael Moor ★★☆☆

The American present. Commercial pilots are living off food stamps or working in do-nut shops. A Pennsylvania private juvenile detention centre cuts a deal with the county and keeps kids locked up for months on end for talking back or smoking weed. Corporations take out secret-life insurance policies on their employees making the corporation the sole beneficiary when the employee dies, while the family of the deceased spirals into debt trying to cover hospital and funeral expenses. Financial institutions ask for bailouts—you may have heard about this one—while suddenly laid-off workers can't even get paid for their final shifts. How can such corruption be tolerated? Is there a single overwhelming force facilitating all

these aberrations from the Western democratic ideal? Michael Moore has an answer, and it's a whopper. Let's just say Francis Fükuyama was soooo wrong.

Coming 20 years after Roger & Me,

Moore's celebrated debut as documentary filmmaker, Capitalism: A Low Story displays much of what makes Moore's films powerful and enduring in their way. The dumpy, tirelessly muckraking son of a Flint, Michigan autoworker, Moore is the self-appointed spokesman for disgruntled blue-collar America, not a theorist with a cushy university post but a resourceful and ambitious people-guy who seems to genuinely like talking to people. (Should they be willing to talk to him, which is not always the case) What Moore has to say is impassioned, funny, highly entertaining, shamelessly tear-jerking, sometimes insightful and not especially coherent. In its loosely related assembly of true stories of economic injustice, Capitalism is an engag-

ing and compassionate or de coeur. In its layman's explication of certain mystifying financial trends and baffling feats of white collar crime, it goes some distance—a short, but still admirable distance—toward making issues of vital importance to everyone a little more accessible. In its attempts to diagnose the singular underlying cause behind all of these stories the film isn't just an over-simplification but a confused and opportunistic reading of what ultimately feels like an ideological bogeyman. It's funny. I'm fairly sure I'm on Moore's side. I'm not sure I know what the hell he's getting at.

The messiness of Moore's argument is evident in his roping of everybody from Roosevelt to Obama to Walface Shawn to Jesus into his back-up band. He actually gets a bunch of priests to say that capitalism is un-Christian, which I guess might make sense if interpreted as a bald play on the spiritual conscience of the Christian Right—hardly a terribly Catholic bunch—though I have a hard time seeing them in line at the multiplex. When Moore finally gets around to ideological alternatives his discussion of socialism is equally vague and inclusive, offering no clear positive examples of

other nations making a sustained go at it and mostly just falling back on championing labour unions. The examples he offers of average Americans overcoming economic injustice are truly inspiring, but they don't actually show how capitalism in its essence is an inherent obstacle. Still, you should see the movie. You'll have a good time with it and quite possibly learn something from the details. Just don't expect to walk away with a thesis. The theorists were always better with those anyway.

DESIGN BRAUN

A LONG SECTION OF THE PARTY OF

Whip It

Directed by Drew Barrymore Written by Shauna Cross Starring Ellen Page, Marcia Gay Harden, Kristen Wiig, Juliette Lewis

Ellen Page's role in Juno so distinctly resonated with audiences that they came to realize the teen film genre as a more flexible medium than had already been imagined. Certainly, the film's funky dialogue and colourful stylishness played a role, but it all fed into the title character, crafting Page's constantly shifting performance into something that became the entire film; the sketch-drawing redit sequence, cathartic love story and ironic relevance of the hamburger phone all seemed to flow from her alone. Now, that's not necessarily a tough act for Page to follow—the resonshilt is all ours.

Whip k, a sexy, rebellious comedy following the trials of an Austin-based women's roller derby league, teams Page with first-time director Drew Barrymore, who arms the project with a game face that every-body seems to have a good time wearing. Page plays Bliss, a small-town high school senior whose only hobby is that which her mom (Marcia Gay Harden) decides, namely a teen beauty pageant discordant with Bliss' budding hipster lifestyle. A trip to the big city sees Bliss witness the glory of the roller derby, which she prompty joins and leads a double life.

Her adventures lead Bliss to join the team on the league's bottom rung, a troupe of girls having never won a game (also holding the most star-studded names, including Barrymore, Eve, Taranthon muse Zoe Bell, and SNL's Kristen Wilg). Surprising them with her unknown speed and agilty, Bliss helps them make a stronger name in the league, only to find a rival in the champion's fierce leader (Juliette Lewis).

While Bliss' journey follows a pattern familiar to most other teen movies, it rises freshly to the occasion without too much strain. Barrymore's direction seems competent to take the ald of Shauna Cross' script (whom adapts her own novel) and the celebrity pop-up roles without twisting them around to fulfill her own private Hollywood moviemaking fantasy. It's certainly better than at least half of the films Barrymore has starred in, taking all the right cues from the faux-indic circuit as it revels in the self-deprecating long-take humour seen in Superbod and TVs Freeks and Geeks.

Though while Whip It has the right parts to say there is nothing entirely wrong with it, the challenges that it pits against itself are few and far between. A movie with subject matter this raw and sweaty would do better to include a plotline or outcome that might risk allenating its target audience, putting us to the test, like Juno had, of reconfiguring our values to discover our own multi-faceted happy ending. There is

never a dull moment but still plenty missed opportunities, suggesting that ϵ , citement has its limitations as well.

Playing at the Metro

The Windmill Movie

Thu, Oct 8, Sat, Oct 10, Mon, Oct 12, M., Oct 14 (7 pm)

Fri, Oct 9, Sun, Oct 11, Tues, Oct 13 (9 cm Written and directed by Alexander Otto Metro Cinema (9828 - 101A Ave)

The question of film authorship is amplified by the concept of The Windmill Movie, a collection of footage by as aspiring documentarian posthumous, weaved together by another filmmake. Obviously, it is directed and conceived by director Alexander Olch, who has piece together the bothche efforts of Richard Pagers to create a likeness of his subjects creative vision. Perhaps it is a matter of performance, subject, and filmmaker, in which all the roles are clearly defined but can't help spill into one another, in the process finding the film's central hoo. But Rogers' exceptional work stands aparfrom the nifty concept, turning the film into as much a biography of an artist as an experimental testimonial.

Though Rogers completed 18 experimental films during his life, one unfinished project followed in his wake, in-spiring his surviving wife, photojournalist Susan Meiselas, to approach Olch, her husband's former student, to make use of the mysterious pile of reels. The ultimate challenge for Olch was to find amongst the footage the film that Rogers wanted to make, and in the process he discovers that translating the portrait of an individual is a questionable effort when the circumstances are undoubted-a test of the film medium as well.

Tragedy rides the surface of Toe Windmill Movie—mot only is Rogesunable to pull the work into a cohewer place, it is also realized in the face of severe jealousy of others' success, no tably filmmakers like Steven Spielbers Roger's work in progress feels almost like an escape into his own vision, into which he gets caught and burdened, the powerful contradiction is that his emotional plague is what feels so primarily beautiful about Rogers' part in the film. Is that beauty a product of Olch's craft, not just the film's narra tive structure but the subject of the sad, tortured artist, or is it something that the film within the film was all ready conveyine?

ready conveying?
Rightfully distracting is Rogers' life as he tells it from beyond the grave, obsening family, romance and eventually death through the lens (his mother's, and the his own). The scatteredness shares the appeal of a Maylese Brothers production or Jonathan Caucette's Tornation, when codles of film pieces are granted a kinembest of, compiling a story and a hauntingh abstract moral for its voyeuristic audier. The Windmill Movie seems prepared is stir the debate about its cryplic hauter. If the meantime getting as much attentified for Rogers' previous work as for this ord in that sense, it fulfills as a conversation in that sense, it fulfills as a conversation in the companies of the real treat, and Olimis definitely sharing that here.

// ONATHER PUEWEEKLY COM



MINITED BY

SHEAR



IN THEATRES FRIDAY OCTOBER 16

MUSIC

Trevor Tchir

SubCity Dwellers

Ruby Jean & the Thoughtful Bees

Onlinestvusweakly.com

Vuetube

- Trevor Tchir live at Vue Weekly
- The Secretaries live at the ARTery.
- . Behind the scenes with Shout Out Out Out Out.

OVER // THE SECRETARIES

The body electric

Dirt City favourite throws rock 'n' roll some mighty curves

ARY CHRISTA DIKELE

A /CHRISTA @VUEWEEKLY.COM

h, the thunder in my head. A hangover is as mutable and oody as any storm working through e Alberta sky, each having a peiar trajectory of its own, dictated an ever-changing confluence of emistry and circumstance. I slept eply and earned it well, over several ttles of good red wine and shots whiskey cushioned by a splendid me-cooked meal, so the hangover dull, muffled and distant, blurred

Perhaps the Secretaries suffered are acutely. As I tottered out the door te the evening before, guitarist Amy dorably excited doggie and the three entlemen that make up the ladies' orn section, the Brassholes, danced brough van Keeken's cozy kitchen, nd rock and passing around yet anothbottle, still going strong. Van Keeken, n effortlessly warm matriarch, saw e off with leftovers and a stern comnand to call when I was home, so she

When one ponders what a rock 'n' oll life might look like, a scene of easy mesticity and conviviality isn't the rst thing that leaps, David Lee Roth mp-kick-style, to mind. Yet the Secetaries has a sort of seamlessness to world: the music the players make so embraces their friendships, daily otines, other creative outings into artiness and cookery and the music

Considered aurally, the music they nake together seemingly exists in altogether other realm. The band been known throughout its arly four years as part of Edmonis genre-roiling indie scene for its ologetically and unpretentiously rences and carries forward the order aspects of classic rock, drawn rally from sources that DIY-loving c hoser types are only supposed to reciate nostalgically or in fingerting irony, depending on how d-bitten their cynicism is. Who ad-I to sincerely admiring the artistry s + s stadium rock sound?

tre who we are We play what e play," shrugs van Reeken. She's not ing evasive or glib, but matter-of-in the sum of her influences. "I've the tone, I love the craft, I love

like that kind of craft, and I love the darkness of artists like Black Sabbath. I love Wanda Jackson

"I love Weezer," offers Brown, an elfin woman who exudes a constant exploratory curiosity. "They write pop rock gems that feel like they come from a real place—they feel good."

"Chrissie Hynde ... " adds van Keeken. "Nina Persson, Joni Mitchell ... Brown chimes in.

"Kings of Leon. French New Wave. 1 love Mel Tormé and Frank Sinatrathey work it," van Keeken says. "Iron Maiden-beautiful and soulful. John Lee Hooker-for his sexiness.'

Brown eyes her colleague. "I always like more three-minute songs, poppy, artsy. I think that's why we compliment each other."

The effects of this wildly promiscuous listening may not be readily apparent in the amp-shaking immediacy of their live shows, but the details and architecture of their songs are revealed on the group's long-awaited self-titled debut. It's a smoky culturewarp of a record, synthesizing several waves of musical rebellion, pumped with ferocious guitar riffery and long sinewy solos, fist-pumping rhythmic structures plunging into atmospheric blues-tinged spaces, warm blasts of horns, and the Secretaries' trademark huge, gutsy, harmony-heavy vocals. The record has a frank sensuality to it, oddly heightened by arid production and toughened up with a

"What we wanted was a little loose, raw, rough and sexy," van Keeken recalls "Sometimes it was a strugglewe love playing live, and it's so different in the studio. You don't have that energy to feed off. We'd work all day at our jobs, go to the studio, record for five hours, and try to summon the feeling without the tequila shots, the heavy sweating, the audience. But of course albums are different than live

shows anyway." Edmonton-based producer Ian Martin-who, incidentally, prodded van Keeken towards electric guitar a few years ago-was an enthusiastic abettor in capturing the Secretaries' rock 'n' roll soul while showcasing the band's eclectic strengths.

"We were prepared when we went into the studio," adds van Keeken. "In rehearsals, we discussed what we wanted, picked the tempo, made production notes, arranged them, got them right. We were prepared. We'd go in and say, 'lan, we're doing 'Fuck Dirt City.' This is how it's arranged, the instrumentation we want, feel and mood we want.' And Ian was 100% behind that. He was awesome

Both van Keeken and Brown express

pride in the record, mixed with more than a little relief.

"Our album was a long time coming," van Keeken notes. "We were actually going to take a break for a while, then we got word of a grant coming through for us. The parameters were money and time, and the album's a product of that. These are the songs that fit together, that we play really well right now, and, of course, the ones we love. It's a pretty good snapshot of where we are."

In retrospect, the timing was maybe a blessing: earlier, there would be no Brassholes on the record. The threeman horn section-a spectacular sonic and visual counterpoint to the hard-rocking Secretaries—was originally assembled this past February as a special treat for a fundraising show, but they've grown symbiotically with the ladies, and into a close-knit brotherhood since meeting each other through rehearsals.

"They're a band in their own right," van Keeken states, "who just happen to exclusively play with our band, at the moment. We're very luckythey really go above and beyond. They have coordinated outfits, dance moves, they take their shirts off. It's not what we expected-we were looking for an all-girl horn section-but these guys wanted to play with us, and when they met, they wanted to play with each other, and they work so hard and add so much.

Yet maybe the timing was off. As the Secretaries prepared a tour in support of the record, founding drummer Tash Fryzuk bowed out of the band, citing the need to tend to other parts of her creative life. Brown and van Keeken are circumspect about Fryzuk's departure. It's clearly a fresh break, still tender.

Brown searches for an analogy: "It's like a breakup with a boy, if he wants to have babies and you know you don't. As hard as it is to tear away from a group, it was right and true and honourable to do it. Just because you break up doesn't mean you don't love them to pieces and wish them well."

Van Keeken sighs. "We're trying to take it with patience and love and goodwill. Tash has other projects. She has a different journey she has to follow. I hate to sound like a hippie ... "
"But we are rock hippies," Brown in-

terjects. "It's all her on the album, and the songs we wrote together.

"And both of us feel that's a great thing. three years," van Keeken concludes.

Since Fryzuk's exit, the drummer's seat's been warmed by a couple temporary asses, all dude. It remains to be seen how it will be filled, and what direction a new member-XX or XY-



TWO OUT OF THREE AIN'T BAD >> Amy van Keeken and Colleen Brown hold the Secretaries steady in the wake of drummer Tash Fryzuk's departure // Eden Munro



WHAT A BRASSHOLE >> Darren Radbourne of the Secretaries' horn section ##de

One of the Secretaries' defining characteristics since the band's inception has been the membership's status as lady rockers. If folk is about intimacy and nuance, if pop channels the moods of the times, then rock 'n' roll delineates the broad strokes of myth. The form is primal, commanding immersion and participation. Rock has the cool logos, the signature gestures, the pyrotechnics, the fist to the sky, the anthems, the heated urgency. Fe male artists who claim the totemic power of rock for themselves, while part of a steel-ovaried lineage, are still rare enough to stand out in a genre where AC/DC knocks on about 'big balls, Black Sabbath looks for 'dirty women,' and Aerosmith advertises its 'hard place'. The goddesses must answer with their own drives and hungers to fill out the pantheon.

The Secretaries are justifiably wary of being cast in the role of All Women Everywhere In Rock, but they do har-

ness the energy of rock in service of feminine voices throughout the debut: "Lazy Lover" exhorts a tonguetied honey to get down to business, "Fuck Dirt City" defies soul-crushing urban monotony and "Makin' Me Pay addresses the debt-stresses of the creative class. None of these sentiments is couched in passivity or self-doubt or even that much reflection: we are who we are, we want what we want, guitar solo, chorus. Rock on.

Or as the guitar-throttling van Keek en puts it, "When people tell us we play with 'balls,' it means that we're playing with intensity and emotion and even sexuality. Well, I play with my vagina—and that is my strength." V

COWL, THE GET DOWN
PAWN SHOP STO AT DOOR OR IN ADVANCE
[EMAIL INFO@THESECRETARIES COM)





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WITH STRIKER E-TOWN BEATDOWN SIX GUINS OVER TO MESTONE

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MUSIC WEEKLY

THURSDAY

BLUES ON WHYTE

CARROT CAFÉ Zoomers Boomer with Ziph Open Mic for singers, musicians

COAST TO COAST PUB

COOK COUNTY Ridley

DRUID Gustar heroes DUSTER'S PUB Thursday open jam hosted by The Assassins of Youth (blues/ rock); 9pm; no cover

DV8 Open mic Thursdays

HANTEN/SPICIAL EXITS

JAMMERS PUB Thursday

JEFFREYS CAFÉ Lauren Busheiken (cool jazz/Latin/ pop singer); \$10

L.B.'S PUB Open jam with Ken Skoreyko; 9pm LIVE WIRE BAR Open

NEW CITY LIKWID LOUNGE Minto, Arian Mahry Lemire

O'BYRNE'S Mr Łucky (blues roots); 9:30-12; no

RED PIANOTBAR I MAR

SECONO COP Maissona

SALOON Billy Ringo

Konovalov Plays Chopun and Liszt; 7:30pm; \$27.50 (adult)/\$25.50 (senior/ student)/\$5 cycGO at Dow

BITTLEUB, L'EUMINE

BLACK DOG FREEHOUSE Big Rock Thursdays: DJs on 3 levels—Topwise Soundsystem spin Dub & Reggae in The Underdog BUDDY'S DJ Bobby Beats opm; no cover before 10pt Shrwana Millionaire Wet

FILTHY MCNASTY'S Punk Rock Bingo with DJ S.W.A.G

FUNKY BUDDHA-Whyte Ave Requests with DJ

Top 40/dance with DJ Christian

with DJ Mark Stevens; 9p

With DJ Mark Stevens; spm LT-LE 2 LOHMES FM: Thursdays, funky house/ techno with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/ techno with DJ Decha, tech trance/electro with DJ Savage Garret; no minors;

SHEAD VITY AUGUST BE

ON THE ROCKS Salsaholic Thursdays: Dance lessons at 8pm; Salsa DJ to follow DANS TO LABOR SECURITION OF THE

EARLY STAGE SALOON NCORE CLUB 4 PL

Hooligans, Helires

FRESH START CAFÉ HAVEN SOCIAL CLUB White Lightning. The Rangers of Power (door rock), 7:30pm (door (show); \$10

PREMAY

Guevara Festival: Che Party 7:3opm (door), 8:3opm (show); \$10 (door)

Magic Pyramid, Tempest, Kali, Brain Fever, Geister; all ages; 7pm (door); S10

AXIS CAFÉ Lindsey Walker and Drew Malcolm, Chris Saltel; 8pm; \$10

BLUE CHAIR CAFÉ Rockin

BLUE CHAIR CAFÉ House BEDREE ON WHITTE

BRIXX BAR Chasing Jones Dirty City Hearts, Frankie McQueen; 9pm

CARROT Live music Fridays: 100 Mile House; all ages; 7:30-9:30pm; \$5 (door)

MARMIN VISLENWIRAM
The Classics

COAST TO COAST Open Stage every Friday night with host Leona Burkey

ONE TAVERN Common City

WORY CLUB Duelling

piano show with Jesse Shane, Tiffany and Enk

IRISH CLUB Jam .

JEKYLL AND HYDE (PUB) Every Friday: He. Twing (classic pop/rock spm. ac

JUBILEE AUDITORIUM LEANNE'S BAR-Millet The Greggs (original blue

LEVA LARRONDING BAR

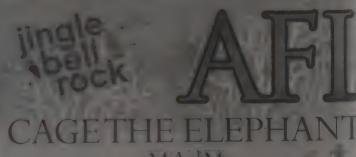
NEW CITY BUELLING

Crazy Dave; 9pm; \$5

PALACE GASHIOT WAY Sub City Dwellers; 9pr. (door); \$10

BIER PRANTERATOR

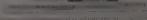
Group, David Ganbald 8pm; \$55,25-585,25 a TicketMaster



MAdN







ILO WEST SALOON

ZI-CAR PICANTE Fyery

NK ULTRA LOUNGE

UDDY'S DJ Arrow Chases

MPIRE BALLROOM Rock

NKY BUDDHA-Whyte Ar. PUMP Top 40/danc

HNGUR Flossin' Endays.

n into Squad DJ Soly

zue DI

LEVEL 2 LOUNGE

h. Fig. Fr.day Breakbe
h. Jogressive and
c. Janth Groovy Cuvy,

NEWCASTLE PUB Enday

Jance max with DJ

AY MIGHTOLLIB The

STAR Movin' on Up

indic rock, fink,
b hop with DJ Gatto

Lattion

OUSE LOUNGE Solice

STOLLI'S Top 40, R&B, NEHOUSE PUB Top 40

AVENUE THEATRE Risque

BLUE CHAIR CAFÉ Kevin

Edmonton Blues Society: Jimmy and the Sleepers, th Sean Carney Band; 7:30pm (door), 8:30-12 (music), 3:16 (adv, EBS member)/3:20 (adv guest)/\$25 (door); adv ticken at 780.221-5987 BONNIE DOON HALL

CARROT Open mic Saturdays; 7:30-10pm; free

CASINO EDMONTON The

CASINO YELLOWHEAD

CROWN PUB Acoustic open stage with Marshall Lawrence; 1:30pm (sign-up), every Sat 2-5pm

DV8 TAVERN Rum Runn Audio Rocketry, Whiskey Wagon; 10pm; \$8

ENCORE CLUB So Sweet Saturdays: With DJ Love

Lighthouse; 7:30pm; Sold

HAVEN SOCIAL CLUB

HILLTOP PUB Open stage/ mic Sat: hosted by Sally's Krackers Sean Brewer;

HORIZON STAGE Lennie Gallant (East Coast singer/ songwriter); 7:30pm; \$25 (adult)/\$20 (student/senior)

HYDEAWAY-ALL Ages Art Space Jessica Jalbert, Nick Dehod, Dylan Howard,

IRON BOAR PUB Jazz in

IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erik and

JEFFREY'S CAFÉ Cara Matthew (jazz singe); \$15

IEKYLL AND HYDE PUB

JULIAN'S-Chateau Louis Graham Lawrence (jazz piano); 8pm

LB.'S The Greggs (original blues/rock); 9pm

MORANGO'S TEK CAFÉ

O'BYRNE'S Live Band Saturday 3-7pm; DJ 9:30pm

ON THE ROCKS Go with DJ

NEW CITY LIKWID LOUNGE BA Johnson, The

L.B.'S PUB Molsons Saturday open stage every Saturday afternoon hosted by Gord Macdonald; 4:30-

FESTIVAL PLACE

CENTURY CASINO

BLUES ON WHYTE Saturday Afternoon J Incognito (evening)

Crazy Dave, opm, \$5 PALACE CASINO (WEM) SATURDAY

RED PIANO BAR Hottest

RIVER CREE -LIVE Lounge SOBEY'S-Jasper Ave Back Porch Swing (pop folk

Anough Trible South Jazz Series: Marc Beaudin Trio; 8pm; no cover

STARLITE ROOM Shout Out Out Out Out, guests; all ages show at spm; no minors show at 9pm; \$15 at TicketMaster, Foosh,

TOUCH OF CLASS-WILD WIST SALDION

YARDBIRD SUITE Benny Green/John Stowell; 8pm (door), 9pm (show); \$20

AZUCAR PICANTE Every

BLACK DOG FREEHOUSE BUDDY'S DJ Earth Shiver 'n' Quake; 8pm; no cover before 10pm

EMPIRE BALLROOM Rock ESMERALDA'S Super Parties: Every Sat a different theme

FLUID LOUNGE Saturday Gone Gold Mash-Up: with Harmen B and DJ Kwake

FUNKY BUDDHA-Whyte Ave Top tracks, rock, retro with DJ Damian GINGUR SKY Soulout Saturdays: with Fire Kid Steenie, Invinceable, Spyce Capone, Rocky; 11:30pm

HALO For Those Who Rnow: house every Sat with DJ Junior Brown, Luke Morrison, Nestor Delano,

LEVEL 2 LOUNGE Sizzle

Saturdays: Top 40, requests with DJ Sheri

NEW CITY LIKWID LOUNGE Punk Rawk Saturdays with Todd and

NEW CITY SUBURBS Saturdays Suck with Greg Gory and BlueJay

PAWN SHOP SONIC Presents Live On Sitel Anti-Club Saturdays: rock, indie, punk, rock, dance, retro rock

PLANET INDIGO-Jasp Ave Suggestive Saturdays: breaks electro house with PI

RED STAR Saturdays indic rock hip hop, and electro with DJ Hot Philly and guest RENDEZVOUS Survival

SPORTSWORLD Inline

STOLLI'S ON WHYTE SUEDE LOUNGE The Pines

TEMPLE Oh Snap!:

ery Saturday, Cobra mmander and guests h Degree, Cobra mmander and Battery m (door), \$5 (door)

WUNDERBAR Featured DJ

Y AFTERHOURS Release Saturday

SUNDAY

AVENUE THEATRE CO. Witness, Fall in Archaea, Lucid Skies, Cleanse Kill; Jpm (door); all ages; \$10

ARTERY and Birthday Party: Rockin' the terrible two's with Greg McPherson and others; som (door) BLUE CHAIR CAFÉ Errol

BLUE VEAR RESTAUSANT

BLUES ON WHATE Stevie Ray and a Whole Lot of Trouble, The Greggs (original/blues/rock); 9pm;

BRIXX BAR Good For Nothing, The Trade, Mac Croft; 9pm

DOCKS BAR Slowcoaster (ska/reggae/tock); 8pm; \$15

DEVANEY'S IRISH PUB Celtic Music Session, hosted by Keri-Lynne Zwicker,

DV8 Awkward Silence (metal), Of Thorn, Vine; 9pm; \$6

EDDIE SHORTS Sunday acoustic oriented open stag hosted by Uncle Jimmy; all gear provided; 9pm-1am

EUMONTON FARIT

J AND R Open jam/stage every Sunday hosted by Me Next and the Have-Nots;

LOOP LOUNGE Jam hosted by JJ, Lenny B and the Cats; 4:30pm 'til whenever **NEWCASTLE PUB** Sunday acoustic open stage with Willy James and Crawdad

NEW CITY Open Mic Sunday hosted by Ben Disaster, 9pm (sign-up);

O'BYRNE'S Open mic jam with Robb Angus (the Wheat Pool) ON THE ROCKS Shocke

ORLANDO'S 2 PUB Sundays Open Stage Jam hosted by The Vindicators (blues/rock); 3-8pm PAWN SHOP MTV Lovefes

RIVER CREE-LIVE Lounge

ROYAL COACH-Chateau

SECOND CUP-Mountain Equipment Co-op Live music every Sun; 2-4pmSundays

STARLITE ROOM Dubstep vs. Jungle, Edmonton Baseline Community Event Spin

BACKSTAGE TAP AND GRILL Industry Night: with Atomic Improv, Jameoki and BLACK DOG FREEHOUSE

BUDDY'S DJ Bobby Beats; opm; Drag Queen Performance; no cover before topm

FLOW LOUNGE Stylus

GINGUR Ladies Industri BREW LATY SUBJECTED

EVERTIME OOMNYORK

SAVITE MARTINA LISTERIA WUNDERBAR Sundays

BLONDAY

BLACK GOOD FRETHORS BLUES ON WHYTE Tim

DEVANEY'S IRISH PUB
Open stage Mondays
with different songwriters
hosting each week;
presented by Jimmy Whiffen
of Hole in the Guitar
Productions; 8-12

NEW CITY This Will Hurt you Mondays: Johnny Neck and his Job present mystery musical guests

COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7pm

PROHIBITION Chicka-Dee ocksteady, and more with tichael Rault

ROSE BOWL/ROUGE Dis

BAR WILD Bar Gone Wild

BLACK DOG FREEHOUSE Main Floor: Belectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral

FILTHY MCNASTY'S Metal FLUID LOUNGE Mondays

NEW CITY LIKWID LOUNGE

TUESDAY

BLUES ON WHYTE Tim BRIXX BAR Justin Wisser

DIESEL LOUNGE Office

Bounce after party hosted by Jake Ryan with Jay Z. Invinceable, Spyce, Capone DRUID-Jasper Ave Oper stage with Chris Wynters

NEW CITY LIKWID LOUNGE

O'BYRNE'S Ceitic Jam with Shannon Johnson and friends ON THE ROCKS Battle of the REXALL PLACE JAY-Z.



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tience is a virtue

me heals all wounds—and brings new fans—for old bands

news broke that Pavement was getting nor, I nearly fell off a chair. Ich because one of the most seminal acts

se a band that broke up under such acrimo reumstances—the band's unfortunate final ferror Twilight, was basically a solo project sepnen Malkmus—was going to let bygones

rse the fact that the band will likely play ger venues and more people than it if to in the height of its critical popu-ENTER SANDOR nething to do with things. one needs to get paid—the Paveplayers may as well cash in on the hat they've never gone away from a darlings of the Pitchfork set.

"the thing, we in the media tend an over the bands we think the world."

d hear, even if the world as a whole isn't that

sted. The same critical darlings keep getting press, and it gives you the idea that some of bands are a lot more widely followed than

indie-rock heyday of the 1990s was a prime ple; acts like Pavement sure got a lot of headit made a stop at Calgary's Republik and found to be elusive or maybe simply bored with media attention focused on the band—but that t necessarily translate into large ticket or aln sales. That trend only grew as we moved into 21st century, as the Internet overtook radio the place to discover new music, and created a d where people pick and choose songs they om a variety of obscure and unlike bands and w them together on iPod playlists.

st like painters need to die before their work rockets in value, it looks like seminal indie ds need to break up before they realize just lasting their music will be. And, when they get k together, all the kids who follow bands that heck Pavement want to see the originals in action. Pavement will open the tour at a 5000-seat venue in New York City. I can't recall the band ever playing to that kind of venue supporting Slanted

There's no doubt that people who go through old, archived rock articles decades from now will have mistaken ideas of what was actually popular or not. Read any rock criticism, and you'd think the Velvet Underground were as popular as the Beatles and

the Rolling Stones. Heck, the only time Lou Reed and co. actually played to arenas is when they held a reunion tour decades after they broke up. Same goes with the Stooges and the MC5-somehow, people now have a twisted idea that these bands were household names in 1969, when in fact they were obscure. Their critical acclaim keeps them in the music press,

but they never played arenas.

The Pixies played sold-out shows when the band reunited. And, as much as we'll talk about Doolittle as one of the great American rock albums, it never got the group out of the club circuit when it came out.

Joy Division? Played clubs in Europe. Small clubs. Didn't score commercial success until the New Order days. And yet I've lost count of the Ian Curtis shirts I have seen on hipsters.

So, can we blame Pavement for cashing in? No way. Fifteen years ago, Pavement drummer Bob Nastanovich said the band wasn't going to apologize for not being commercially accessible. "You just hope for the best once you're finished," he said. "We're not consciously trying to make records to put people off. We want to entertain ourselves

Fast forward to 2009. We are ready to be entertained, and hoping for the best? Well, looks like it's going to work out, after all. All an indie-rock critical darling needs is, to quote Axl Rose, a little patience. V

Steven Sandor is a former editor-in-chlef of Vue Weekly, now an editor and author living in Toronto.

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SAF NOVEMBER 2B # AVENUE TREATRE

BLUES ON WHYTE Tim

BLUE CHAIR CAFÉ Lennie

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EDDIE SHORTS Wed open stage, band oriented, hosted by Chuck Rainville; opm-1am MONTON EVENT CENTRE

FIDDLER'S ROOST Little Flower Open Stage with Brian

HAVEN SOCIAL CLUB Open

JUBILEE AUDITORIUM Chris Isaak, guests, all ages, 6.30pm (door), 7:30pm (show); \$69.50, \$45.50 at Ticket Master

LEVEL 2 LOUNGE Open mic MYER HOROWITZ THEATRE Naturally 7; tickets at

NEW CITY Circ-O-Rama-Licious: Gypsy and circus fusion spectaculars; last Wed

PLEASANTVIEW
COMMUNITY HALL Acou
Bluegrass jam presented
by the Northern Bluegram

PROHIBITION Wednesdays with Roland Pemberton III

RED PIANO BAR Jazz and Shiraz Wednesdays featuring Dave Babcock and his Jump Trio RIVER CREE Wednedays Live

SECOND CUP-Mountain

TEMPLE Wyld Style Wednesday: Live hip hop, every

CONVOCATION HALL

WINSPEAR CENTRE

BANK ULTRA LOUNGE Wednesday Nights: with DJ

BLACK DOG FREEHOUSE Main Floor: Blue Jay's Messy Nest Wed Night: Brit pop, new wave, punk, rock 'n' roll with LL Cool Joe BUDDY'S DJ Dust 'n' Time opm; no cover before 10pm

DIESEL LOUNGE
Wind-up Wednesdays:
R&B, hiphop, reggae, old
skool, reggaeton with
InVinceable, Touch It,
weekly guest DJs

FLUID LOUNGE

LEGENDS PUB Hip NEW CITY LIKWID LOUNGE DJ Rozzi Slad (indie, punk and metal)

NEW CITY SUBURBS Shake It: with Greg Gory and Eddie Lunchpall; no minors; 9pm (door) NIKKI DIAMONDS Puni and '80s metal every Wednesday

RED STAR Guest DJs STARLITE ROOM WILL

STOLL'S Beatparty
Wednerdays: House,
progressive and
electronica with Rudy
Electro, DI Rystar, Spat
Age and weekly guests
spm-aam; beatparty.ne

Y AFTERHOURS Y Not

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VALE













PREVUE // TREVOR TCHIR

Elemental folk

Songwriter Trevor Tchir inhabits the Sky Locked Land

MARY CHRISTS D'SERFE

Adecade ago, at 19, Trevor Tchir Amade his first album. His debut demonstrated a natural affinity with a classic strain of poetic folk straddling the rootsy ease of Townes van Zandt and the high-minded '60s coffeehouse sounds of Leonard Cohen. Tchir was also blessed with an almost effortlessly lovely voice, smooth and supple and nearly too pretty, like a differently-tuned cousin of James Taylor.

Coulsm of James 18410...

Over his follow-up records, Tchir conscientiously shepherded his talents, deepening his lyricism, building his craft and collecting musical collaborators between his academic base of Crawa and his St. Albert home. His songs ranged from closely observed sketches of people, usually fellow seekers, to chiaroscuros that linked events to land-scapes, eventually enlarging to interrogate fundamental issues of Canadianness, like the shifting sands of families and communities and the maintenance or erasure of history.

His earlier efforts are all worthy, but now, with the release of his fourth album, 5ky Locked Land, comes a startling integration—a sense of Tchir completely inhabiting his work, like when an actor who was previously handsome and capable acquires the further burnishment of character. An intangible something has been breathed into the music, and the songs that make up 5ky Locked Land have a liveding feel that a numates the entire album in feel that a numates the entire album.

"The approach I wanted was naturalistic; intimate," Tchir explains. 'I wanted to be less didactic than I had been in terms of imagery, trying to capture the themes and moods through indirect images and the actions of characters. Every song has an underlying thesis—a point I'm testing out or trying to apply, but the best songs are



THE FOLK SINGER >> Trevor Tchir weaves a tale of Canadian life //Eden Murro

ot literal, but artful."

Sky Locked Land answers the American Songbook with a Canadian volume, seeking to project that kind of universality through the specificity of stories and the beauty of craft. Listeners travel with Tchir through space (from the Great Lakes to Slave Lake on a longtime couple's road trip; from Newfoundland to the tar sands in search of prosperity) and through time (to a childhood backyard discovery; to an unproductive Alberta farm) and into dreams that range from disturbing to hopeful.

The stories largely converge on themes

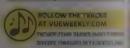
The stories largely converge on themes of collective memory, community and haunting dislocation, stretched across the elements of earth and sky, and are counterpointed and echoed by the warmth of the music, whether polished and full or loose and spare.

Perhaps the key to the album's vibrancy is a sort of spiritual interplay between the stories—rooted in truth, drawn from his own experiences or those of family members—and the music, created with at.

ever-expanding circle of musicians Tchin
counts as community.

The album started two and a half years ago, when everyone I played with was moving away. Tehir notes: "They all left within months. Half the songs were recorded be fore they left, and we'd record whenever anyone came back. Our philosophy was to use good performances, as complete as possible, and not cut and paste mure. We had a playback catchphrase for wher it was working: Yeah, that sounds like a band. There's life to it." We

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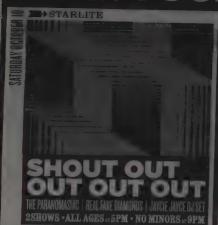
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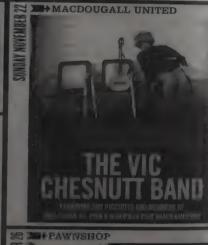






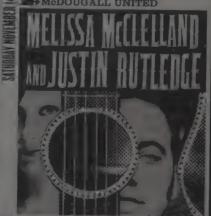








PROPAGANDHI





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TERECOMPLETE LISTINGS AND MORE MITO GO TO. FOUNDATION CONCERTS. COM

DEVUE // SUBCITY DWELLERS

Magnificent eight

ubCity Dwellers crunch the numbers

acrowd, but Winnipeg's SubCity acrowd, but Winnipeg's SubCity wellers might have a thing or two to y about what constitutes a crowd, the eight people in the group, that as eight people to schedule prac-ess around, eight people to wrangle to a recording studio and eight opie to cart around on tour. After a

It's a lot of people to try to organize of coordinate and feed but we've one it a few times now and it gets body," he laughs from a tour stop. can whip up a batch of breakfast ba-

ith eight people in the band and just many ideas of what constitutes a ood song, writing the group's newest what they wanted the finished prodt to sound like and put the necessary ork into making sure it was realized.



"We wanted to have a more cohesive album because we have a lot of songwriters and we dabble in a lot of different styles of music so we wanted to put together something that sounded like an album more than a mix tape," he explains. "We looked at the songs that fit together and we made a conscious effort to put forth a darker,

heavier album. Whether we're playing reggae or punk rock we wanted to make it pretty heavy and all the songs have a bit of a darker edge."

EIGHT IS ENOUGH >> SubCity Dwellers may be one big happy family, but the band took its music to some dark corners on its new album // Supplie

REVUE // THE ANGRY DRAGONS

Roooaaaaar!!!

The Angry Dragons make music befitting of the group's name

to pull off leopard print and leather, d you've got to be in a certain kind of and to pull of a name like the Angry ragons. You've got to be the kind of band o shows up to a publicity photo shoot

innipeg's quartet-made up of Joanne odnguez, Jen Alexander, Anastasia Chind. There might be songs about broken arts and shattered dreams, but the deite, that we advocate angry dragons, but is funny," Rodriguez says from her job at And it would look tough

ers of the Angry Dragons initiated 17, and it didn't come as much of rong garage rock. No, it would be nore of a bombshell if the group, ed with bands like American came off sounding like Avril Lavi-

a lor of the songwriting," Rodriguez



YOU WOULDN'T LIKE THEM WHEN THEY'RE ANGRY >> Winnipeg's the Angry Dragons relax with drinks in the park // Supplied

with, for example, a verse that I like, but then I'll have the chorus that I've written, and I just hate what I've written for it and I just can't stop playing it. I'll say, put something tough in there, something cool. So I'll just play the verse and Jen'll make up some cool riff that just makes the chorus sound like what I'm thinking of."

Although the Angry Dragons will be heading into Alberta-with a cordial escort provided by Edmonton's the Famines-armed with a newly-minted self-

"Actually this weekend coming up, we're having a songwriting retreat," she says. "A two-day slumber party, where we're going wake up and a schedule of writing and practising and trying stuff out and seeing what sticks. But just paying attention to having two whole uninterrupted days to do that-it's kind hard to get because we all have our day jobs.

Day jobs and other bands, projects and school. Time is a juggle, but as Rodriguez sees it, either you get off on that or you don't. Right now, the priority is the Angry Dragons, the band that sees its four members touring the most.

"It's nice to kind of keep your schedule busy with stuff, but at the same time, not spreading yourself too thin, she says. "That is easy to do in a city like Winnipeg, where everyone plays in bands and everyone wants to play with everyone. So again, you just kind priority makes itself obvious." V





FRI, OCT 9 (8 pm)



DESIDERATA WITH PLUS PERFECT, PAPER TI-

Having only popped up at the oc

the every-weekend pace the group ? when it first hit the scene, on might be forgiven for wondering just at happened to Edmonton's Desiderata. But far from dissolving, the group is gearing up to bring its mathy post-punk back at a pace akin to the speedy and technical riffs the group

"The band took a break for a while because our drummer was in school and to get going again," explains singer and guitarist Blair Drover. "We didn't want to take it but after the past couple of

we were all broke, absolutely needing to get shit done with our personal lives but now that we've got it all we're ready to do it again." Part of being ready to do it

SHAMING DELICES.

vinced There Has Been Any Improvement. The group decided to record again with the illustrious Jesse Gander of Vancouver's the Hive studios, whose own band Plus Perfect will be play-ing Friday's show. The album which resulted from the sessions, entitled Alcohawk, is a leap forward for the group, taking it into new avenues and exploring a multitude of new textures, exploring a mutatude or new extension judging by the few songs posted to Desiderata's MySpace. But the album itself almost didn't happen. "We booked the studio a year in ad-

Hive was getting in those days," explains Drover. "We wrote a few songs and then realized all of a sudden it was a month away and we hadn't writ



Having released two albums under his name last year, Steve Dawson finds himself in the last year, Stave Davison must imise in un-unfilledly position of receiving a lot of no-tice for Telescope, an entirely instrumental, album centred around his pedal-steel play-ing. With a Juno nod and a recent win at the Western Canadian Music Awards for the admits to having not expected it.

"It is a little weird," notes Daw don't really think of it as a pedal-steel record. I feel that the instrument gets pigeon-holed, and prefer to think of Telescope as a project that just happens to have pedal steel as the main musical voice. Anytime you get any kind of acclaim for an entirely instrumental album it's a nice surprise. I mean, it's not exactly the most commercially viable record," laughs Dawson. But it was a great experience, trying to create interesting textural sonics with the instrument, and I'm thrilled that

In preparation for Telescope, Dawson travelled to Los Angeles to work with session musicians, Leisz has enjoyed a long and varied career, working with the likes of Wilco, Robert Plant, Bad Religion and Beck, among many others. In his ongoing career as both musician and producer, Dawson acknowledges the similarities between his

"Yeah, I do end up working on a lot of stuff, and flying under the radar. I just reala project—it's turning a small idea into a finished project. Knowing when to guide musicians, and when to sit back and just let them play. You have to be aware of what people are capable of, and to be careful not

Bill Frisell, among others, and the album also showcases Dawson's work as both

The Mississippi Shelks recorded in the early 1930s, and they basically invented a form of string-band blues that more or less recreate the songs. It's been the longes project I've ever been involved in-we'v had 17 artists working on 17 songs, and Ive

recorded aumost everything of the my studio, as well as serving as produce the project. I'm really proud of the resi IAMES STEMBAY



LEE HARVEY OSMOND

For Tom Wilson, his latest musical incar nation, Lee Harvey Osmond, is like a visi tation from the past, a melody that kep haunting him. So it seems fitting that the project started as a tribute to the ghos

"This is a traditional folk record than I've had in my head for 15 years-... just about time it got out, I guess, he explains from his home in Toronto 'M chael Timmins [of the Cowboy Junkies invited me to work on a project called got along real well in the studio, so he asked if I wanted to do more recording Josh Finlayson of the Skydiggers and had written a bunch of songs we wanted to find a home for. So we brought those songs in off Mike's encouragement

The resulting recording is A Quiet Evil an album's worth of late-night conversa Wilson says the themes aren't "dark" pe se, the album does reflect on the more disconcerting areas of modern life: "It's more folk-country cabaret music that deals with themes of our neighbourhood that aren't whitewashed. They're theme of people in [day-to-day] conflict."

Wilson and company explore latent evils at the most human level. There's a sparse nature to these back-alley folk songs he started hearing them 15 years are this way, Lee Harvey Osmond is the clos est Wilson has come to extracting a sim ple, undiluted sound from his songs

That's all Lee Harvey Osmond is if you took away the recording, I could still si at a kitchen table with you and have cup of coffee, smoke some cigarette. and you'd get them completely.

"It's funny; there was so much inn ce about this project when it start ed," Wilson continues. "How we yer! about it, the honesty, and there was idea about radio play or touring the nusic relied on how happy we were

As a result of this uninhibited proces diacy and intimacy of the recording. Its popularity is drawing them stateside for a string of American and Europeal dates. When I ask him about life or the road, Wilson is philosophical

I think as soon as you think yo rived somewhere is when you're furt from where you wanna be. I'm still 1 ing on the road, heading to where I was be. Hopefully I'll never get there." MINE ANGLES

UPCOMING-UPCOMING-UPCOMING











Hidden meanings

Rebekah Higgs gets deep on the dancefloor



LL DRESSED UP >> Ruby Jean & the Thoughtful Bees, ready to get the party started a Supplied

DAVID BERRY

beekah Higgs has made her name in this country for spare, electro-tinged solk-pop, chanteuse stuff that washes wer the listener like morning high tide, immering and soothing in the dawn ight It is safe, then, to call Ruby Jean & the Thoughtful Bees something of, oh, is escape for the Haligonian, particular-when it comes to the goup's rambunc-

tious, unrepentant live show.

"My rowdiness has sort of come to a whole new level in the last few months; it just keeps escalating. Like, it's not rare for me to have a bottle of booze on stage and pour it in people's mouths, or find some random person in the audience and start making out with them," Higgs explains in a manner far more subdued and sheepish than you might think. "If I'm drunk and being more ridiculous than you are, then you will

not feel self-conscious about partying. That's kind of my theory."

Sounds rock-solid to me, and it seems to be working for the Thoughtful Bees as well: the show, which besides drunken shenanigans includes enough costume changes to nab Higgs the "Best Dressed Artist" award from her local alt-weekly, has earned raves wherever the band plays, and was sharp enough to see the Thoughtful Bees crowned one of the best of Canadian Music Week, which earned the group a trip across the pond.

And though it couldn't be much more different from her solo work, Higgs is having a blast exploring a more unhinged side of her personality. She finds that the band's ostensible focus on shaking rumps has let her explore a lot more in her lyrics, albeit in a slightly more obscure way.

"I find that there's a lot of ways to hide messages in between the lines," she explains with the satisfaction of someone

getting away with something. "Like, Trustfund' is about the oil crisis, but it sounds like a song about getting high. If you want to listen to something and say, 'Oh, yeah, let's get crazy and have a joint' or something, then you can go ahead and believe that that's what the song is about; if you want to go a bit deeper, you can come up with three or four other meanings. It takes on a different tone, too, when you can kind of create what it's about for yourself; it becomes more valid to what people are going through." \(\mathbb{V} \)

THU, OCT IS (8 PM) '

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Times New Viking Born Again Revisited

ALBUM REVIEWS



MARY CHERYS OFFICER

he lo-fi garage rock sound used to be understood as a signifier of creative making in the face of a lack of resources. free from the privileged approval of the puppet-masters of the music industry: and I'm going to make it-with no label, and nothing in particular to say, just for the sheer hell of it all!" (Of course, genre postured this lack of privilege, reminding us that "genuine" isn't synonymous with "genius," and vice versa.)

But in this era of chronic sonic bombardment, with hundreds of labelsupported and independent releases popping up each month fostered by the emergence of quality "desktop" production, reproduction and distribution tools, any pretense of lo-fi sound being tethered to an actual set of circumstances has vanished (or perhaps drifted genrewise, over to the bombast of hip-hop affectation, like when someone returns from two weeks holiday overseas with about overcoming obstacles to creation,

but now, it's about laboriously crafting an imaginary aural world where you pre-tend those obstacles still exist.

it is a rankling question, somewhat like the Graceland thought-experiment: if you replaced everything in Graceland with a facsimile, every detail true to touched it? Everything is imbued with meaning, layer upon layer of the pri-vate and cultural and historical, and the arts are an especially touchy battle-ground, as naked as we are when our deepest selves are reached through the

undefended gates of the senses.

There certainly are several decent-to-good contemporary lo-fi artists, and Columbus, OH trio Times New Viking is usually mentioned in that company Two previous albums had moments bordering on the thrilling—2005 debut Dig Yourself and last year's Rip It Offand expectations are high for Born Again Revisited, their fourth release.

The band digs deeper into itself through 15 tracks, many of them under two min utes and taken at a loping speed, dotted with anthemic chanting, propulsive slashes of guitar, see-sawing carnival calliope-esque keyboardery and sunny

Why this plays out as a mostly joyless endeavour is somewhat mysterious, given that it sounds like a continuation of the group's older material when played back-to-back with it, but I suspect it has something to do with "fake Graceland effect"-this is not a young band anymore, and it's putting out a second album on Matador, a comfortably resourced, if not major, label, with ers. Born Again is bereft of the breezy innocence of the prior records, but also lacks the substance of what should be a more mature work. Especially with the tantalizing bursts of confident, capable songwriting occasionally breaking out of the squall and fuzz, the noise doesn't it pointlessly calculating and antagoYou Say Party! We Say Die!

(Paper Bag Records)



As a dark synth descends int the darkness XXXX (Mather M Heart)"-and Beck Ninkovic sings

an exhausted voice, "When the man ing comes / And I don't want to face daylight"—it seems apparent that Say Party! We Say Die!'s latest is going be a downer. But as the record spins or the band weaves its way through shadows of the night, glimmers of hope slipping through. By the time the album closes with the rolling glory of "Hear Gold" it's clear that YSP! WSD! was de ing more than running ragged through the dangerous streets—the band wa charting a course for the daylight, lock ing in on those sunbeams and hording its collective head high while clawing its way towards safety. XXXX is a 2000 album, even if it takes some work wade through the murk that it works

The Secretaries The Secretaries ****



I like to imagine that on a Friday at ternoon the girls are at work, wait ing for the clock to strike four. Then, rushing out of the

office, they grab their guitars, fly to the venue and reveal their true identities super-strong and sexy rockers, the Secretaries. And can they ever sing! Am they have their trusty sidekicks the Brassholes with 'em too, adding that special horny flavour. Their songs are able to leap tall buildings in a single bound, their vocal harmonies more their melodies can be gentle and warm Yes, Secretaries, this city owes to you a Heart-inspired dancing debt of grate tude. Keep a rockin'-just don't make JUSTIN SHAW

Lights

The Listening (Underground Operations)



I get it. Lights' 1 80s synth lines, di: itized croon and tion-she's dubbed it "intergalactic elec

sical calling card. But The Listening could use a few deviations from her typical for mula: here are 13 mid-tempo dreams synth numbers that bleed into each other. No track seems notably better or worse than the next but nothing stands out particularly interesting either

PAUL BLINOV



WITH DJS BUDAKRON

ng the Fire



Old-school thrash guitar riffing is at

; 1 way, each instrument perfectly at 00, stand out, the band's aggresive barely corralled in sound, the guiapologetic as they blast through the longest track is 3:43 and there wen that clock in under three minutes—metal charges. For some, the death-metal pirate vocals are going to be a tough swallow, but this is both solid and heavy.

The Wheat Pool Hauntario



let the melodic cuts on this altcountry album fool you. The Wheat Pool's Hauntario will slap you in the

face, punch you in the stomach and leave you weeping in your beverage be-fore the end of the first track with lines like, "If my love is an axe, you're the tree." With introspective subject matter ranging from heartbreak to memory to death to self-realization the album successfully walks the fine line between the tiresome scorned melancholy lover and the awareness that we the album rings out like a confessional hymn to which we all know the words. DISK DIETER

Noah and the Whale The First Days of Spring ****



Love is a hell of thing. Though its debut had Noah and the Whale as discouraged but starry-eyed roman-

waiting for the day their love d wake up and take them in, The First Days of Spring is something much more wounded and skeptical. Frontman Charlie Fink writes and sings like someone who's started to realize not only that other people may not love with love is holding him back. Though some optimism shines through, it's that pick-yourself-up BS that we coldcomfort ourselves with while the one we're longing for picks up and takes off. The band pulls through in the end, but is all the wiser for it.

DAVID BERRY

ALBUM REVIEWS

The Band Music From Big Pink

hippie counter 0975776

all tearing at society's fabric.

The soundtrack

an agitated

equal parts

According to the eve-

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der, class, race,

hide out in the basement

touring with Dylan.

age, politics, sex, religion and more. To

find rest from this social upheaval, your

best bet was to head for the hills and

Which is exactly what the members

of the Band did. They had spent the

mid-'60s honing their chops as Ronnie

Hawkins' Hawks, then were hired to

back Dylan on his now-legendary electrified tour, playing to disgruntled folkies

everywhere who insisted on booing dur-ing the shows. They toyed briefly with

the name the Canadian Squires, as four

of the members hailed from the True

North, with the lone exception being

drummer Levon Helm, who quietly left

the group while the others continued on

Amidst all this chaos, the band relo-

cated to West Saugerties, NY to regroup

and refresh. Here in the mountains of New York state not far from Woodstock,

they rented a pink house and started re-

cording sessions for no one, with noth-

ing at stake, nothing to lose, and nothing

to gain. With the pressure off, Helm re-

turned to the fold (now called the Band),

Music From Big Pink, is a document of a

group of artists throwing off all expec-



tation and obligation, and simply indulging in the shared solace of musical camaraderie. As the principal songwriter,

had a strong vision for the new material. He rejected psychedelic music's blustering



sic's gloss. In his head, he heard songs steeped in a more austere tradition-American music infused with an energy and enthuslasm from somewhere outsociety, like a strange but recognizable voice from the past, with déjà vu-like familiarity.

In this spirit, the anguished ballad "Tears of Rage" is the unorthodox leadoff track, co-written with Dylan and sung achingly by Richard Manuel. Dylan co-wrote two other songs here, including "I Shall Be Released," but this album is of course best known for giving us "The Weight" and "Chest Fever," two songs that embody the dueling aspirations of the band to, along with Dylan, create a new American mythology while dismantling their own legacies with a smug sense of folly. It is the ensemble's attempt to "revolt against the revolt" as Robertson remembers, to discover a musical sanctuary amidst rock's thenamplified distortion. Like REM's Automatic For the People, released in 1992 at the height of grunge's frenzied rediscovery of howling, guitar-driven angst, Music from Big Pink counters the counterculture. Whimsical and enigmatic, Big Pink's timeless quality continues to prove relevant to American traditional music today, as bands like My Morning Jacket and Wilco cover material from this period of the Band's career with reverence and an adherence to the new myth and tradition it helped shape. V

HAIKU

Default Comes and Goes

Huge awful rock band Pristinely glistening and Perfectly coiled

The Video Dead

Blistering rock disc They should have called themselves Queens So close to the Bronx

The Features Some Kind Of Salvation

Quaint and restrained pop 10 percent shaved balls

Brand New Eyes

To correctly rephrase my

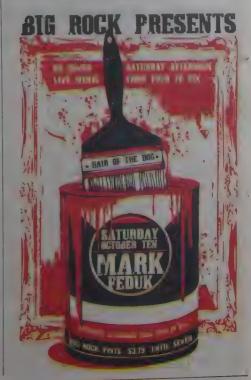
Backstreet Boys

Annoying as teens And sad as twentysomethings

Smoky Tiger and the Seven Doors Smoky Tiger and the Seven Doors

Mysterious gent A mixed bag of kooky crap







PREVUE // IET

Keeping it real

Jet gets back to basics

DOWN BURTLES

A BREWHOLDSHIPPERE COM

After two successful albums, the members of Australian rock 'n' roll foursome Jet found themselves at a crossroads—having divorced from the group's label and management, the band members didn't even know whether they wanted to be in a band or not. The process of recording and touring the group's second effort, 2006's Shine On, had been an arduous one. Just prior to the recording of the album brothers Chris and Nic Chester, drummer and vocalist respectively, lost their father and that emotional turmoil leaked into the band's business. Eventually, the record company didn't know what to make of the group.

"At the end of Shine On we were so wounded by what had gone on in our personal lives and the impact that had on the business of the band was that at the end of the day we had lawyers giving us opinions about our music," Chris Chester recounts. "We decided that if we were going to mean anything to anyone and especially to our fans we needed to lose that exterior crap and just be a band again. We list wanted to start again."

So the band switched labels, changed management and decided to get rid of longtime producer Dave Sardy. Co-producing the latest album, entitled Shaka Rock, with Chris "Frenchie" Smith, Jet

THY CAME WAY AND DOWN HAVE TO

THEY CAME FROM A LAND DOWN UNDER >> The Aussies in Jet recorded the

was enthused to get out of the epicenter of the commercial music industry—Los Angeles—and down to Austin, Texas to

"Like anywhere else in the world Australians like to knock off work and go for a beer and talk about their day but in LA if you try to have that moment to yourself you walk into the club and everyone is wearing sunglasses inside and there's so-and-so from an A&R company going. I love you guys, oh my God I love your first record. It's not tees, it's not easy, it's not the environment to make something that comes from the heart." says Chester.

Texas on the other hand was fantasticwe didn't have any friends there except
for Frenchie. It was like moving high
schools; we'd go out a few nights in
row and meet a few people and eventually we got integrated into the city. You
could go to a bar and have that knockoff
drink with friends instead of a bunch of
industry morons. "W

WED, OCT 14 (8 PM)

WITH GUES

WITH GUESTS

HOROSCOPE

ARIES (Mar 21 - Apr 19)

The poet Stephen Mallarmé wrote the following in a letter to a friend: "I don't know which of my internal climates

f should explore in order to find you and meet you." I love that passage, it alludes to one of the central facts about the nature of reality; the quality of your consciousness is crucial in determining whether you'll be able to attract the resources that are essential to your dreams coming true. In order to get what you want, you have to work on yourself at least as hard as you work on the world around you. This is always true, of course, for the but it's especially true for you now, Afres. erythin

TAURUS (Apr 20 - May 20)

Is there anything in your life that you don't really want but nevertheless find it hard to part with? A situation or experience that gives you a perverse sense of comfort because of its familiarity, even though it has a steep emotional cost and doesn't serve your higher dreams? If so, the coming week will be an excellent time to change your relationship with it. You will, make dramatic progress if you brainstorm about how you could break up the stagnant energy that

GEMINI (May 21 - Jun 20)

One of my New Age friends says she has it on good authority that the Seven Lords of Time will reconvene in their Himalayan sanctuary on December 21, 2012 and reinvent the nature of time, as they tast did back in 3114 BC. I have no idea if that's true or not, but if it is, I say 'halleuljahl' We would all benefit from some big-time

reinvention of time. But that happy event, even if it actually does come to pass, is still more than three years away. What

Geminis now have major personal power to do some time reinvention of your own. To get the meditations rolling, ask yourself what three things you could do to stop fighting time and start loving it better.

CANCER (Jun 21 - Jul 22)

Soup Is your metaphor for the week, Cancerian. Symbolically speaking, it's the key to your personal power and a model for the approach you should take in everything you do. On the most basic level, you might want to eat some soup every day. That will make potent suggestions to your subconscious mind about how to mix lots of ingredients together so that their value and beauty as a totality are more than the sum of their parts. Not just in the kitchen, but in every area of your life, blend many little miscellaneous things into ane big interesting things.

LEO (Jul 23 - Aug 22)

Change your password. Take a different way home. Ask a question you've never asked. Dream up a new nickname for yourself. Choose a new lucky number. Change the way you tell the story about an important event in your past. Make it a little more difficult for people to have you pegged. Eat a type of food you've never tried. Do the research necessary to discover why one of your opinions may be wrong. Add a new step to your grooming ritual. Feel appreciation for a person whose charms you've become numb to. Surprise

yourself at least once a day.

VIRGO (Aug 23 - Sep 22)

One of the best modern Turkish poets was Seyfettin Bascillar, who worked as a meat Inspector in New Jersey for many years before his death in 2002. Nobel Prize-winning poet Czesław Milosz luved in Berkeley, California for over four decades while writing his books in Polish, his native tongue, Icelands great poet of the 20th century, Stephan G. Stephansson, lived in Canada most of his life but always wrote in Telandic. These people remind me of what you're going through: striving to do what comes natural and authentic. The interesting fact of the matter is that this feeling of displacement could very well be the key to your success.

LIBRA (Sep 23 - Oct 22)

The sun shines brighter on my new home. The old place had resemblances to a cave and was surrounded by tall trees. My new space is surrounded by a wide sky and drinks in the solar radiance from dawn to dusk. As you might expect, my 15 plants need to drink a lot more than they used to. The watering ritual at the old house used to come once a week, but now it's every other day. According to my reading of the astrological omens, a comparable shift is occurring in your rhythm, Libra. Metaphorically speaking, more heat and light are coming your way.

SCORPIO (Oct 23 - Nov 21)

Amazingly enough, the good deeds you do in the next 21 days could alone qualify you for a permanent exemption from hell it

seems God has cooked up some imminent tests that will give you a chance to gamer some ridiculously sublime karma. What's that you say? You don't believe in either God or hell? Well then, interpret the opportunity this way, the good deeds you perform in the coming three weeks could practically ensure that the sins you've committed thus far in your life will not stain the world or be passed on as IOUs to the next generation.

SAGITTARIUS (Nov 22 - Dec 21)

In 1968, Aleksandr Solzhenitsyn finished his book The Gulag Archipelago, a scorching indictment of the oppression that he and his countrymen suffered under the totalitarian regime of the Soviet Union. Banned for years, it was never formally published in his home country until 1989. Even after that, the new Russian government tried to control the teaching of history by suppressing texts like Solzhenitsyn's. This year, all that changed. The Gulag Archipelago became required reading in Russian high schools. At last, the truth is officially available. (Maybe one day the equivalent will happen in the US, with alternate histories by Howard Zinn and Noam Chomsky finding their way into the curriculum.) I celebrate this breakthrough as a symbol of the events that an

CAPRICORN (Dec 22 - Jan 19)

John, a colleague of mine, is a skillful psychotherapist. His father is in a similar occupation, psychoanalysis. If you ask John whether his dad gave him a good understanding of the human psyche while he was growing up, John quotes the old maxim: The shoemaker's son has no shoes. Is there any comparable theme in your own

Ufe, Capricom? Some talent or knowledge or knack that should have been but was not a part of your inheritance; a natural gift you were somehow cheated out of in your early environment? If so, the coming weeks will be an excellent time to start recovering from your loss and getting the good stuff you have coming to you.

AQUARIUS (Jan 20 - Feb 18)

Let's imagine that an independent filmmaler has been following you around, gather
ing footage for a move based on the stoof your life. This week he or she would face a
dilemma. That's because unexpected new
subplots may arise, veering off in directionthat seem to be far affeld from the core
themes. The acting of the central playerwon't be bad or unskillful, but it might be
out of character with what they've don't
before. And there could be anomalous in
trusions that impinge on the main scene
like a bug landing on your nose during arintense conversation. Yet I can't help wondering if this chapter of the tale won't bextra intriguing for just these reasons

PISCES (Feb 19 - Mar 20)

Tenderness and rot / share a border-writes the US Poet Laureate Kay Ryan ione of her poems. "And rot is an / aggressive neighbor / whose indescence / he p creeping over." Your job in the Commerce, Pisces, is to reinforce that border-with a triple-thick wall, if necessary—sthat the rot cannot possibly obe and infect tenderness. It is especially portant right now that the swee intimacy you dole out and stimulation to get corrupted by falseness or sementality, lurge you to stir up the smare staffection you have ever created.

LUES + LECTURES

G FRAUDS AND SCAMS - St Albert trary · How to avoid scams in teleman ternet and mail fraud · Thu, Oct 8, • Pre register at 780.458.1682

NADIAN MENTAL HEALTH ASSULATION nte 800, 10045-111 St • 780.414.6311 • Family port drop-in group for those who are porting an adult family member living with ental illness • Every Wed, 6:30-8:30pm

HEALING BODY AND BRAIN - 13820-109A Ave -780-913.6466 - Elonora Grealy group healing session hosted by Unity Church of Edmonton Oct 10, 10am-1pm - \$25; pre-register unity@

STYLE MATTERS • Stanley Milner Library, Rm 27, 6 Fl • 780.423,0896 ext 201 • Identify your style of working through interpersonal conflict • Oct 15, 6-9pm • Pre-register

TIME TRAVELLERS XVI LECTURE SERIES Royal Aberta Museum Theatre, 128,5-100 Ave - 180,455,9100 + M Man By Many Names: Davidson Plack and the Discovery of Peding Man; presentation by Dr Julie Cormack; Oct 8, 7pm + Human Solution Progress, Proplems and Possibilities; presentation by Dr Bernard Wood; Oct 15, 7pm + 58/\$25 (series)

WALKING WITH GRIEF FOR PARENTS - Knox Metropolitan Church, 8308-109 St - 780-454-1331 ext 224 - Support group for parents whose child has died at any age - Until Nov. 5, 7-9pm • Pre-registra-tion required • Fee by donation

WOMEN IN BLACK - In Front of the Old Strath-cona Farmers' Market - Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

COMEDY FACTORY - Gateway Entertainment Centre, 34 Ave, Calgary Trail - Thu, 8:30pm; Sat, 8pm and 10pm - Olivia Allen Arrington; Oct 8-10 - That's Improv; Oct 15-17

COMIC STRIP - Bourbon S, WEM - 780 483,5999
- Wed-Pri, Sun Bym: Pri-Sat 103,0907
- Special
Concert Presentation: Mitch Patel, Ryan Ash, Kelly
Solodular, Oct 8-11 - Fift or Miss Monday's, Oct 12
- The Andrew Iwanyk Experience; Tue, Oct 13 - John
Roy, Keith Sarmosis, Kevin McGrath, Oct 41-18

LAUGH SHOP—Whyte • 2nd Fl, 10368-82 Åve • 780-476.0100 • Mike Macdonald; until Oct 12 • Trent McClellan; Oct 13-18

With Poss Builds allow Values Paul BUDDY'S NITE CLUB - 1375,8] Jasper Ave -780 488 7736 • D) Dust 'n' Time; Mon' gym - D) 790 488 7736 • D) Dust 'n' Time; Wed gym, no overe before 190m - D) Arrow Chaser; Fri 8pm, no covere before 190m - D) Earth Shive; 'n' Quale: Sat 8pm, no cover before 190m - D) Bobby Beatz; Sun gym - Drag Queen Perfor-mance Show, Sun, no cover before 190m

NSIDE/OUT - U of A Campus - Campus-based organization for leabin, gay, busened, transidentified and queer (USETO) faculty, graduate student, cardemic, straight allies and support staff syd Thu each mooth (sli)humber terms; Speak ers Series, E: kwells@ualbera.cc

MAKING WAVES SWIMMING CLUB • geocities.com/makingwaves_edm • Recreational/competitive swimming. Socializing after practices • Every Tue, Thu

PRIDE CENTIFE OF EDMONTON - 90-0-13 Nov. 178/10.85 334 s 1990 entropeditions and some files by 1 steps, 50 13 4-5 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 6.20 ff. Senter brope in Every Tue First, 2 span - 6.20 ff. Senter brope in Every Tue First, 2 span - 6.20 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every Tue First, 2 span - 1.62 ff. Senter brope in Every First, 2 span - 1.62 ff. Senter brope in

PRISM BAR • 10524-101 St • 780.990.0038 • Wed: Free Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

5-99an, b) a 4-9-30pin
1020g-123 St - 780-482 Ltg) - Soul OUTing: an LGBT1020g-123 St - 780-482 Ltg) - Soul OUTing: an LGBTfocused alternative worship - and Sun every month,
7pm; worship Sun, 10-30am; people of all sexual
orientations welcome. LGBT monthly book club
and film night. E: jravenscroft@rwuc.org

ST PAUL'S UNITED CHURCH - 11526-76 Ave - 780.436.1555 - People of all sexual orientations are welcome - Every Sun (10am worship)

WOMONSPACE - 780.482.1794 • womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Monthly activities, newsletter, reduced rates included with membership. Confidentiality assured

YOUTH UNDERSTANDING YOUTH • yuyedm: ca • Meets every Sat, 7-9pm • E: Info@ yuyedm.ca, T: 780.248.1971

SPECIAL EVENTS

Arashion with Compassion—Love Your-SELF - Shaw Conference Centre Hall D - com-passionhouses—Fashion show in support of Compassion House Foundation and Sorrentinos Compassion House that provides a home away from home for people undergoing breast caused restament at the Constanting of Conference of the system of the Constanting of Conference of the Con-traction of the Constanting of Conference of the Con-traction of the Constanting of Conference of Conference of Con-traction of Conference of Confer

NORTH OF NOWHERE EXPO - Stanley Milner Library, 7 Sir Winston Churchill So; Metro Cin-erna at Citated Theatre - 1960.449,936 - Festival of Independent Media and Underground Art, a non-profit activisti-arts festival presented by Edmonton Small Priess Association - Oct 16-32

24 HOUR COANCS DAY - Happy Harbor Comics
Vol 1, 10112-124 St, 780.452.8211 - Happy Harbor Corr
ics annual fundraiser for Literacy - Sat, Oct 10-11



o out or not to out?

cion that's been on my mind for the last couple of weeks, ever since I heard Kirby Dick's new documentary Outrage, a film that pulls anti-gay voting politicians out of the closet and into the

ing up friends to go.

But I didn't realize how divided people are on the ethics of outing Some think it's evil but necessary, some don't tolerate it under any circumstances and some are open to it at every chance. Perez Hilton's style of outing falls into the Perez Hitton's style of outing raus into the latter category, spotlighting any suspected gay celebrity that he deems worthy. It's hard to make an argument for breaking down the closet on any and all stars, but there can be benefits. Take for example Hilton's declaration of Neil Patrick Harris'

the blogger broke the story and has since

they're policy-makers, and something out of the closet and into the spottight for their hypocrity, was coming to town as part of the Edmonton International Film Festival I started telling everyone and round-

what has the world come to when virulent homophobes are trawling manhunt.com for late-

This doesn't only apply to gays. I'd be shocked to see a female politician against women's rights. What about an anti-choice legislator who's gotten multiple abortions? If we say that it's all right that anti-gay leg-islators are living secretly gay lives, we're saying they're allowed to live in a different world, one that allows them privileges the

Outrage shares the stories of its fea-Outrage snares the stones of its ma-tured politicians after thoroughly detail-ing their terrible voting history on gay-centric issues like marriage, adoption rations, is one of the film's main subjects.
Crist has voted against gay marriage, civil Crist has voted against gay marriage, clvil, unlons and adoption, as well as appointing anti-gay judges. He has also been dogged by gay rumours for years, has been a confirmed "bachelor" since the 70s, took his chief (male) aide around the world on every vacation he went on for years and had two rumoured ex-boyfor years and had two rumoured ex-boy-friends that abruptly and mysteriously left the state during his campaign. But, no, Charlie Crist is totally not gay.

One of the more shocking moments of Outrage for me was the revelation that the "beloved" ex-mayor of New York City, Ed Koch, was a big ol'homo. In the film and

a long time with a man named Richard Naa long time with a man named Richard Na-than. Once Koch started his campaign for mayor in the '70s, Nathan was kicked to the curb and was then reportedly intimi-dated and bullled until he feared enough dated and bullied until he feared enough for his safety that he moved across the country. Kramer and AIDS writer Randy Shilts both believe that Koch refused to address the health crisis in the early 80s for fear of being outed, a choice that re-sulted in a lot of lost lives.

That's the crux of the problem: these closeted politicians are making decisions that affect the lives and livelihoods of queer citizens. It's not simply about voting don't-tell, hate crimes, education and that affect the lives of the average queer citizen. What possible argument can be made that the privacy of a public figure trumps the healthy lives of citizens?

Openly gay Massachusetts Representative Barney Frank justifies outing thusly: to hypocrisy. It is very important that the

eople who make the law people who make the law as subject the law. People who are not subject laws will make harsh laws because

This stance is known as "the Frank Rule This stance is known as 'the Frank Rule where a person in a position of p.a. should be outed if they use their infl, ence to hurt queer civil rights. According to some analysis, politicians' we records become a lot more positive gay issues once they've come out, who suggests that while secretily gay they woting to protect themselves by deflering speculation, not because they research and they protection.

ing speculation, not because they remain are against gay protections.

I suppose that outing people is a little dirty. But what do you do with an estat lishment that hasn't been fair? Sometime hitting back requires unsavoury metho. but no one ever got change by politely a ing for it. Who cares about protecting the lives of people who seem more than happy to aid in destroving ours? W

Natonal Coming Out Day is Octob 11. Outrage is playing on HBO Cana,

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Tickling, take two

Dear Andrea

n was very interesting to me that you wrote about tickling last week 1 actually ad that expenence as a kid, being

and that expenence as a kid, being kided by an uncle and not being the to get him to stop Nobody elevablt it was a problem export in the stop of the s

Dear Don't

I'm so sorry! Both that that happened to you, and that I brought up bad memories for you through the column. How very useful of you, though, to write in about it and bolster my argument that tickling

kids can be, and often is, abusive in a particularly insidious semi-sexual manner which causes not only pain but shame and makes it hard to talk about

I'm pretty sure I've written about this before, and I've certainly talked about it, but it's come up for me again recently through some very raw online discussions with women who were abused as kids by stepfather, or family procedure. See

thers or family members. Some actually were tickled, specifically, but all spoke about trying to distance themselves from unwanted attentions and being told that Uncle So- and-So was just being friendly and why won't you sit on his lap or let him wrestle with you or whatever. Don't be such a spoilsport!

It isn't only the abuse that damages, not being believed and not being protected by the people whose job it is to keep you safe can cause just as much scarring.

One thing that came out of these discussions, for me, was a keener awareness of our duty to let kids develop their own boundaries, and no, it isn't altogether a matter of "bad touches" and "don't talk to strangers." Children naturally have a pretty good sense of what is and isn't OK to do to them; they come with a certain amount of radar-for-weirdness already installed. We can, however, damage our kids' creep-dar by laughing off their objections. If your kid really doesn't want that person kissing her, even if it's your harmless dotty old Great-Aunt Enid, don't force her. You don't want to get her in the habit of thinking other people know better than she does about who gets access to her body.

OK, all of this seems a bit heavy and dire and over-reactionsh when we were just talking about something as inconsequential as tickling. Except, obviously, it lan't. Just because something makes you laugh doesn't mean it's funny.

I was leery of Gavin de Becker's muchtouted books The Gift Of Fear and Protecting The Gift, which I'd heard about for years and distrusted because the author shows up too often on daytime talk shows and seems a bit self-impressed. I finally read the first one a few years ago, though, after enough friends recommended them, and here I go, passing on the recommendation. Of course I can sum up his stuff in 50 words or less (trust your instincts; don't be afraid to be rude, watch out for people who try to manipulate or embarrass you into "being nice" to them, teach children that no adult needs their help finding a lost puppy), but that's always the case with "here's a problem and here's my patented solution system" books. No excuse not to buy them and read them carefully!

Love, Andrea

I like to tickle women tool Don't you think you came down on that guy a little harshly in your column? Not everyone who does a little tickling is a sadistic bastard! Love, Don't Slander Me! Dear Stan:

True, but enough are that I thought I'd take the opportunity to wave my robot arms around and go, 'Warning! Warning! Danger, Will Robinson!' it's not like ticklers write in so often that we've done this one to death here, like the guys who want to try a threesome or something.

I must have pointed out already that what makes tickling special is that unlike other pain-delivery techniques, it also causes laughter, and laughter is easily laughed off. I don't care what you do as long as you stop when your victim or "victim" begs for mercy. That's It. I do realize, of course, that willing and unwilling recipients are going to sound pretty much the same ("Stop! No, not Please stop!"), but what are safe-words for, if not to allow one the leisure to beg for mercy and not be granted any unless one wants It? Promise me you use one and I'll grant you absolution.

I just wish little kids got to have safewords too. Wouldn't that be nice? Love, Andrea

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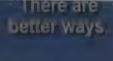




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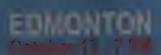
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UP FRONT

Issues

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Well, Well, Well

EDITORIAL

Vuepoint Canada: laggard

SCOTT HARRIS

// SCOTT@VUEWEEKLY.COM

If we're not already past the point of no return, we are certainly at the 11th hour in terms of global efforts to address the increasingly pressing challenge of global climate change.

With the most dire predictions of climate scientists now regularly trumped by evidence that even faster warming than expected is occurring, leaders from 192 countries are set to meet in December in Copenhagen for talks aimed at reaching a global agreement on the second phase of the Kyoto Protocol, to begin after the current phase ends in 2012.

Unfortunately, in the latest preparatory meeting leading up to Copenhagen, the Canadian government has once again illustrated that it is a laggard, not a leader in dealing with the problem, compounding its utter lack of progress in reducing emissions in Canada by acting, along with a small group of other developed countries, to styrnie global efforts at reaching a binding, comprehensive and fair agreement at the negotiations in December.

Two weeks of negotiations in Bangkok, Thailand, which concluded on October 9, were marred by acrimony between developed nations and developing nations over what a second-phase agreement will

look like. Developing nations quite rightfully expect developed countries such as Canada, which are responsible for about three-quarters of historical greenhouse gas emissions, despite accounting for only 20 percent of global population, to make significant and binding commitments to reductions before expecting developing nations to do the same.

They also, quite reasonably, expect any future agreement to include the current, legally binding Kyoto Protocol. The Canadian position, on the other hand, was to block agreement on the use of 1990 as ada has already abandoned with respect to its own targets) and to jettison some or all of Kyoto and negotiate a wholly new agreement-a position which the Canadian Press reports led to a mass walkout in Bangkok by the representaoping nations. As Dale Marshall of the David Suzuki Foundation put it, "when rich countries are finally expected to take a bigger, bolder step in the fight against global warming, some are seen as trying to kill the one agreement that would as-

It was, once again, a pathetic display of hubris by Canadian representatives, who have once again embarrassed Canadians on the world stage.

GRASDAL'S VUE



Letters

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BERMA BERTLES // bypan@nurewelly.com
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MELETED

The contents of this letter to the editor have been deleted out of sensitivity to the fragile mental state of Amy Fung. ("Farewell, anonymous," Oct 1- Oct 7, 2009).

Ryan McCourt

HICH ... LITTERALLY

Oh, I love this ("Truth and risk," Sep 3 - Sep 9, 2009). Not only does Big Pharma walk away with a huge profit but zero liability. The Canadian taxpayers pay for a vaccine that has no long term testing for side effects. Rich.

Daniel Forman

THEY BE ALL BAD

Human rights and social justice activists need to realize they are wasting the lief rime asking the Democrats to present former President George W. Bush for war crimes. You see, under international law even infractions like starting aggressive wars or blowing up and/or incinerating, civilians are considered war

crimes, and someone might notice that a Mr. Bill Clinton also found those techniques necessary in bringing peace and harmony to Iraq, Afghanistan, Yugoslavia and Sudan.

It might be noted that the chemical weapons factory he blew up in the Sudan was a pharmaceutical factory, and though this did have its benefits to US drug companies it does break the letter of the Nuremberg Laws.

Then of course a former-president Bush Sr. had his aggressive war in Panama—his little white lie about Kuwaiti incubators—and, well you're just not supposed to bomb the enemy after they have surrendered (see the "Highway of Death" in Iraq).

In Latin America, well, even if he and Ronald Reagan shared the guilt there would be more than enough to be hanged several times each for death squads in El Salvador, Guardana and those "moral equivalents of the founding fathers," the Contras in Nicaragua.

As for Jimmy Carter, wasn't there something about the Mujahadeen in Afghanistan and a million deaths? Let's see, then there was Gerald Ford and Suharto in Indonesia: an-

Then it gets too easy with Nixon and Johnson: hardly need to men-

tion Chile and Vietnam and Laos and Cambodia, and I suppose if there was a posthumous trial the Vietnamese might mention the 50 billion dollars they were promised.

Kennedy, I am not sure of the exact wording, but I think even unsuccessful assassination attempts against a bearded foreign leader are frowned upon in international law, and even an invasion that has absolutely no chance of success—such as the Bay of Pies—is still an invasion.

of Pigs—is still an invasion.
Eisenhower, well there must be something in those laws about over-throwing governments, even governments so venal as to nationalize the Anglo Persian Oil Company or United Fruit Company lands.

That brings us to a Mr. Truman, and, yes, there is something in international safety regulations that prohibits bringing together 55 kg of plutonium over a populated area. Ditto for Mr. Roosevelt with the more traditional high explosives and incendiaries.

The only crimes you could prosecute George Bush for would be ones so innocuous and unique that they would not threaten other presidents. Or as George Bush would say, "Heh,

Greg Hunter

Web 2.0, government 1.0

ChangeCamp comes to town asking how we can 're-imagine government and citizenship in the age of participation'

DAVID BERRY

y, it's easy to overlook areas of our that haven't adapted to its profound shifts, its new ways of gathering and disseminating information or conson why, though so much of our world has changed, one of our most impur in the ways of the past: our government same basic principles as it was well be-fore the information age.

Some people, though, want to drag our governing institutions into the modern age. ChangeCamp, which started Toronto last January but has since onton iteration set to take place this Saturday, October 17, is a conference that asks a very basic question of its participants: "How do we re-imagine of participation?" It's a question that

The web-enabled technology that has developed over the last five or 10 years particularly has changed the world in a way that it allows everyone who has access to the Web to be part of the conversation," explains Justin Archer, a member of the volunteer committee that has put tgeist has changed, so that rather politic, now anyone with an Internet connection can have an opportunity to participate. One of the main points of ChangeCamp is, given that reality, what do we need to do in our institutions to accommodate that new dynamic?"

Keeping with its participatory theme, ChangeCamp is a conference of an entirely different stripe. Rather than having set speakers and workshops throughout the day, it will begin instead with a large group session where attendees-all of them-will have a chance to brainstorm and put forward ideas that go towards answering that question. After some debate and diswhile of further investigation will be given allotted times later in the day where people can break into smaller groups and discuss them further. From there, action groups will be formed out of participants with an eye towards nacting the ideas that have come up



CHOOSE YOUR OWN ADVENTURE >> Partipicpants at ChangeCamp set the agenda // Photo: Say Yeahl (CC)

the conversations and conclusions will also be documented on a wiki page, so that people off-site can also contribute (available at wiki.changecamp.ca/ ChangeCamp_Edmonton).

The open-source format of the conference means it could quite literally go in any direction, though Archer expects that Edmonton will likely follow in the footsteps of conferences that have al-Vancouver, which tended to focus on things like the uses of social media in making government more transparent and opening up government-collected data to the public.

Though the latter has particularly caught on in Toronto, where the city has expressed an interest in letting citizens gain access to information on everything from education stats to transit plans, with an eye towards letting individuals create services or data pools that they feel the city is missing, it's the former that particularly interests Doug Elniski, who will be attending ChangeCamp. Elniski, the MLA for Edmonton-Calder, crehe posted to his personal blog. Despite his early setbacks, though, he feels that social networking tools will be vital to politicians for both spreading the word for hearing from their constituents.

'You hear citizen participation quicker

is valuable. Their perspective on things is still valuable, and you can look for trends and spot issues," he explains. "If I'm going to use these tools, it's very important you understand the context of how these tools get used ... and I think people ignore this stuff at their peril.'

Similar concerns are at the forefront of Sue Huff's mind. While Huff, public school board trustee for Ward C and an still just a dabbler in these new media tools, she sees them as being the tip of a wave that could transform not just how people interact with government, but how we go about governing ourselves.

"If you think about where representative government came from, it was because we were limited by geography and how long it took to travel," she explains. "Now, though, those limitapeople are waking up to that fact and asking. With all this new technology, why are we still doing things the way we were 100 years ago?"

With events like ChangeCamp, though, we may not be asking such questions for much longer. W

TECH LAW >> DO-NOT-CALL LIST

Loopholes need to be closed

Overly broad exemptions mean

an ineffective do-not-call list

This month marks the one-year anni-: The sheer number of complaints against versary of the launch of Canada's do : a who's who of the business community not-call list. Over the past 12 months, places the spotlight on the gap between millions of Canadians have registered their numbers on the list and

filed hundreds of thousands of complaints with the Canadian Radio-television and Telecommunications Commission (CRTC), which is tasked with enforcing the law.

While the CRTC has found itself subject to considerable criticism for

investigating only a small percentage of complaints and levying just a handful of fines for do-not-call violations, a review of tens of thousands of complaints obtained under the Access to Information Act reveals a potentially bigger problem.

Many of Canada's best-known companles have been the target of frequent. complaints, yet are not subject to investigation due to the large number of exceptions found in the law. This has led to genuine dismay, with many people using a comment section in the complaint form to register their disappointment with the do-not-call list

Working together with University of Ottawa students Sean Murtha and Fran ces Munn, I recently reviewed more than 60 000 complaints released by the CRTC. The complaints were lodged in late 2008 and early 2009 using the donot-call list's internet-based complaints mechanism. In each case, the complaint included all relevant information with the exception of the complainant's name and telephone number, which were excluded for privacy reasons

There were hundreds of complaints about automated calls promising cruise vacations or lawncare services. But the undisputed leader among reputable comthe subject of nearly 1000 complaints. In fact, the wireless sector had the distinction of taking the top three spots with Rogers and Telus ranking second and third respectively. There were also hundreds of complaints against Canada's top Ing RBC, CIBC, Scotlabank, TD Canada

Businesses exempt under the law similarly faced numerous complaints. For against 27 different newspapers, despite the fact newspapers enjoy a full excepwhat Canadians expect the do-not-call

list to cover and what it actually does. Many Canadians reasonably anticipated that placing their phone number on the do-not-call list would mean that the telemarketing calls from telephone companies, banks, retailers, newspapers and charities would stop

Yet the law contains large loopholes that let the calls continue. Bell Canada may lead the way on do-not-call complaints, but it seems likely that the Bell calls qualified under the business relationship exception that allows a business to continue to call



Many of Canada's best-known companies have been the target of frequent complaints, yet are not subject to investigation due to the large number of exceptions found in the law.

a customer for a full 18 months after they leave the company. In other words, the law does not restrict calls that try to win back customers or sell existing customers other products or services.

Similarly, there are blanket exceptions for survey companies, political parties, charities and newspapers. All of those organizations are permitted to continue calling until specifically asked to stop

The result is that a system designed to restore consumer confidence may actually undermine it with many feeling helpless to stop unwanted telemarketing calls. The enforcement side of the do-not-call list may need improvement, but the more critical change is the elimination of overly list into the do-not-hesitate-to-call list. W

Michael Geist holds the Canada Research Chair in Internet and E-commerce Law at the University of Ottawa, Faculty of Law. He can reached at mgeist@uottawa.ca or online at michaelgeist.ca

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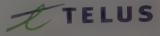
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CanWest crisis also an opportunity

Last week's filing may mean more concentration and foreign ownership, but is also a chance for independent, community media to fill the void

CTTUE ENDERSON

It was just over two years ago that i. along with a network of organizations and individuals, launched what would be the first of many public campaigns to keep Canada's media open and democratic. The campaign was called "Stop The Big Media Takeover," and it was focused on the Canadian Radio-television (CRTC) media ownership hearings called "Diversity of Voices." The danger then was that despite a slew of recent big media mergers, the CRTC was posed to weaken cross ownership and basic media market concentration rules. The CRTC in the end actually strengthened the rules and agreed to have an additional hearing on community TV.

While on the surface this looked like a victory for the public interest, in real-tly the rules did not go far enough to safeguard diversity of voices in local broadcast markets and did not require any divestment on the part of Canadian media companies. This despite the fact that by measures employed in a number of other countries, such as Australia, Canada already had unacceptably high levels of media concentration.

night levels of menial concentration. The fact that the CRTC's new rules seemed to be deliberately crafted to avoid challenging the current level of media ownership concentration in Canada didn't come as much of a surprise. The CRTC approved the CanWest Globa/Goldman Sachs \$2.3-billion takeover of Alliance Atlantis at the same time it was deliberating on these ownership rules. It is these decisions and the CRTC's general propensity to

favour big industry players over the public interest that form the foundation of the current crisis in traditional media. The fact that CanWest is now insolvent is clearly the result of poor public policy on the part of the CRTC combined with the greed of big media, in this case the Aspers.

CanWest filed last week for Companies' Creditors Arrangement Act (CCAA) protection for some of its oper-

nancing from Goldman Sachs. CanWest Global must earn enough profit on its existing media businesses and the AAC specialty channels by 2011 in order to take a controlling equity interest in the merged company. If not, foreign investor Goldman Sachs will own the lion's share of the company. The danger now is that CanWest's debt criss could be used for a government ballout of some sort, or worse, policy makers could lift foreign ownership rules in order to

The good news is that journalism and media production in general are not unsustainable, it's just the big media model that is unsustainable. In looking at the CanWest job losses, the blame can be placed squarely in corporate mismanagement. So the big question is: who is going to fill the vacuum where big media once was? The crisis in the traditional news industry combined with the proliferation of the most open medium in history has produced an historic opportunity to make media and journalism serve our communities again. We should selze this opportunity before the same big media that got us into this crisis have the opportunity to

Now more than ever we need to support independent, community and public media so they can step into the void left by big media. The CBC, for example, receives half of what it received from Parliament 20 years ago on a per capita basis, and Canada ranks 16th out of 18 industrialized countries in terms of 18 industrialized countries in terms of

reestablish their concentration of jour-

nalism and media resources.

public financing for public broadcasting. The community media sector—a wibrant site of domestic programming and public participation in some countries—remains relatively weak, and independent media continues to struggle to find the support it needs to effectively compete with big media.

We need creative and independent experiments with both journalism practice and finance. Let's make a media and news ecology that's responsive, participatory and open.

On October 24 OpenMedia.ca will host a live online video panel discussion about the future of media as part of the Fresh Media Initiative. The discussion will touch on what's working, what's not and what we need to do to create the media we need to tackle the big issues of our time. You can find more information at freshmedia.me. W

Steve Anderson is the national coordinator for OpenMedia.co. He is a contributing author of Censored 2008 and Battleground: The Media

The big question is: who is going to fill the vacuum where big media once was? The crisis in the traditional news industry combined with the proliferation of the most open medium in history has produced a historic opportunity to make media and journalism serve our communities again.

ations. CanWest's broadcasting assets (Golobal Television, etc.), along with the National Post have been awarded court protection from their creditors under the CCAA. The company has missed interest payments to bondholders and is said to have debt of nearly \$4 billion. Certainly the big media profit-first model of media was bound to lead to a crisis in journalism and media production, but the CRTC could have kept many media workers and consumers safe from big media's race to the bottom had they actually taken serious action to maintain a "diversity of voices."

keep CanWest afloat.

As Peter Murdoch, vice-president, media, of the Communications, Energy and Paperworkers union said recently, "We believe that US creditors are already running CanWest, and Canadians should be very concerned that asset sales will undermine Canadian ownership regulations as they did with the Goldman Sachs deal to buy Alliance Atlantis," Lifting foreign ownership rules will surely make a bad situation worse; instead of having to deal with an unaccountable Canadian big media conglomerate, we'll instead have to deal with an international big media conglomerate, with even less democratic responsibilities.



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Bushwhacking George W

Anti-war activists call for arrest of former-US president Bush ahead of Edmonton visit

SCHOOL SECTION

y the time his tumultuous eight years in office came to a close, the Republican's grip on the Oval Office swept emphatically away by a soaring oratory promising change and hope which found fertile ground amongst the electorate of an economically devastated, globally George W. Bush was widely considered to be the most unpopular president in the history of the republic. And this, keep in mind, is a nation that gave the world

Despite his legacy-which included the invasion of both Afghanistan and Iraq, a
"global war on terror" which led to a troubling erosion of civil liberties in the US and around the world, the use of extraordinary rendition and torture, Guantanamo Bay and Abu Ghraib-within two months of leaving office Bush made his first official post-presidential speech on this side of the 49th parallel, collecting an estimated \$150 000 to speak to an audi-

But outside the invitation-only event last March was a throng of protesters calling for the arrest of Bush for war crimes and crimes against humanity committed by his administration. It's a call which anti-war and human rights activists will be repeating next week in Edmonton, Sasto Canada for another round of speaking

T'm absolutely appalled that he will be coming here for the second time Isince March] and that our government doesn't live up to its own laws," says Marie Chid-ley, a member of the Edmonton Coalition Against War and Racism (ECAWAR), which is organizing a public protest to greet Bush's October 20 stop in the city. of war and aggression, and we need to get out there and make our position known. When this war criminal comes among tre, I think it's important that we get out there and call for democracy and justice. If we can't find a means to bring these war criminals to court, to justice, how do we go on from a human point of view?"

Holding Bush to account for his actions the War (LAW), Starting in advance of a November 2004 visit by then-president Bush to Canada, LAW has repeatedly called on the Canadian government to either bar Bush from entering Canada Refugee Protection Act, which says that people suspected of involvement in war crimes, crimes against humanity or other gross human rights violations are inad-



DO THE CRIME >> Do the time #File

"If the Canadian Border Services Agency a person suspected of human rights violations, then [CBSA agents have] the duty in advance of Bush's visit to Calgary in again sent letters to a range of Canadian officials arguing that Bush should not be allowed to enter the country under the

We focused on torture just because I thought that it was better to focus on a

tion, and torture is both a war crime and The test for reasonable grounds under that section is, according to the Supreme Court of Canada, that it is more than a suspicion and something less than proof, to the balance of probabilities. And the person doesn't have to have had direct participation in the crime, they just have to be complicit in it in some way.

If someone suspected of war crimes is allowed to enter Canada, Davidson adds, it becomes the obligation of law enforce-

"One of the reasons for barring people suspected of complicity in these crimes is that the way that the law is set up in Canada is that once a suspect enters Candeemed to have been committed in Can-ada, and then the law enforcement agencies in Canada are bound to act to arrest and prosecute or remove the person. And they can't do anything else," she says.

While LAW's efforts have thus far been dismissed on procedural grounds by the courts or almost completely ignored by Canadian officials—and she doesn't real istically expect a different outcome ahead
of Bush's October 20 arrival—Davidson argues that actions aimed at calling on the Canadian government to live up to its international obligations are important, and similar to historical efforts aimed at ensuring the enforcement of civil rights or environmental legislation.

"Since the Second World War, the laws regarding personal culpability for war crimes and the crimes themselves are all new. This is big change in the law that all new. Inis is oig change in the law that says the people in charge will be per-sonally responsibility." she says. "Those conventions have been agreed to internationally, then ratifying countries like Canada have made them part of their laws. However, the next step, enforcement, is another whole step. Whenever there's a big change like that there's a lot of effort before the enforcement stage happens. And so I see that's what we're doing now, we're in that stage. And it'll certainly take time

GEORGE BUSH GO HOME! WAR CRIMINALS ARE NOT WELCOME IN CANADA! RALLY

COMMENT >> PALESTINE/ISRAEL

No peace, just prizes

The so-called peace process in the Middle East has been dead for years

*Anyone who says that within the next few years an agreement can be reached ending the conflict (between Israel and the Palestinians] simply doesn't understand the situation and spreads delusions," said Israeli Foreign Minister Avigdor Lieberman last week. But Barack Obama does say that. In fact, they gave him the Nobel Prize for saving it, didn't they?

Speaking in a radio interview, Lieberman added, "There are conflicts that have not been completely solved and people have learned to live with it, like Cyprus. ... We have to be realistic. We will not be able to reach agreement on lem and the right of return of Palestinian refugees." And he said all this just as Obama's point man for what we used to

Mitchell gabbled the usual nonsense efforts to achieve an early relaunch of negotiations ... because we believe that is an essential step toward achieving a comprehensive peace." Doesn't he under-stand that the "peace process" has been dead for years? It is no more. It has ex-

Yes, of course he knows, but it was Lie-

berman who went off-script, not Mitch-

ell. Every Israeli government since 2000 has believed what Lieberman said and acted accordingly, but has colluded with ing Europeans in pretending otherwise.

The Palestinian Authority under Mahthe last years of Yasser Arafat's life. It has to go on pretending, because if the PA admits that the peace process is dead, then it becomes no more than an Israeli instrument

We had a vivid demonstration of this recently, when Judge Richard Goldstone

submitted his report on last winter's threeweek war in the Gaza Strip to the United Nadocument reported that both Israeli forces war crimes and possible crimes against humanity, and a resolution was put before the prosecutions at the International Criminal

Israel launched a propaganda blitz to discredit Goldstone's report, and together with the United States it mounted a dip-March. By then, it would be old news.

the Palestinian Authority also supported - their pre-1967 borders back now.

What possible reason could the PA have for doing such a thing? Well over a thousand Palestinians had been killed in the conflict, and only 13 Israelis. The only Palestinians accused of war crimes were the militants of Hamas, who rule the Gaza Strip, and they are the sworn enemies of Abbas, his Fatah movement and the Palestinian Authority. It was a no-brainer, and yet the PA went along with the Americans

Unsurprisingly, this public evidence of the PA's subjugation to American and Israeli policy caused a great outcry among Palmoud Abbas ordered a "probe" into who had made such a wicked decision. (Hint his initials are MA.) The truth is that the Palestinian Authority is just as complicit in the charade of a continuing peace process as the Israeli or American governments, and

Only the radical Islamists of Hamas, from their besieged enclave in the Gaza Strip, openly acknowledge the same reality that Avigdor Lieberman describes (although from a very different perspective). There is no peace process, and the "two-state solution" on which it was built is all but dead. So what they offer Israel, at best, is a longterm truce—but only if the Palestinians get

A long-term truce ("like Cyprus") is all that Lieberman is offering, either-and even that is not going to happen because he has no intention of returning to Israel's pre-1967 borders. Neither does his boss, Prime Minister Benjamin Netanyahu, al-

matic language.
All of President Obama's pleas have failed to extract from Netanyahu even a promise to freeze the expansion of Israeli settlements in the occupied territories. let alone to negotiate a withdrawal from them. He has not moved from pleas to actual pressure because the Israelis effectively control the US Congress on this issue, and he will not risk alienating Congress over Israel while he is trying to get legislation through on health care, climate

change and other urgent issues.

He cannot even order the Israelis not to attack Iran. They will do it if they want to, even if the bulk of the Iranian retaliation would fall on American bases and forces in the Gulf, Iraq and Afghanistan

Still, there is no doubt that Obama's intentions are good. So are mine. Where's

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

Water, water everywhere

New report says Alberta's century-old water allocation rules need updating

SAMANTHA POWER

new report is calling on the Alberta old legislation governing the allocation of water resources to better deal with the province's growing population, increased industrial activity and dwin-

Share the Water, released jointly by the Water Matters, an organization created in 2007 specifically to protect Alberta's watersheds, calls on provincial Environ-ment Minister Rob Renner to implement many of the strategies recommended in the government's Water for Life Strategy to amend provincial water allocation met. The report comes one year after the renewal of the provincial strategy

EcoJustice staff lawyer Barry Robinson says without such action Alberta will continue to be at risk during low-flow years, with increasing population and heavy industrial development amplifying the demands on the watershed system in Alberta. Already, Robinson have been closed to new licensees, underlying the need to update the rules around who gets access to water.

"Over the past 15 years we've had a number of low-water years and generally rivers are carrying less water," he says.
"This year in the North Saskatchewan the Edmonton area saw the third lowest year levels in 90 years, and the South

Robinson maintains that if everyone took their full allocation under the current "first in time, first in right" system there would be no water in the rivers, and it's projected that small communities with junior licences could go with-

Currently in low-flow years licensees tion and new licensees will be cut off," Robinson explains. "And, often, newer much as any licensee.

Licensees should have a certain water level guaranteed regardless of who came to the river first," Robinson argues. "In low flow years, if you've protected the water first, water given out after that is decided. decided on percentage available. Every licensee would cut back by the same amount in a low year, spreading the pain out more equitably."

The current water allocation system. was created in 1894 to provide the water necessary to get Alberta settled. Robin-

son explains that today many countries. have moved to a more modern system to deal with similarly decreased water levels and greater demand.

"Australia has had some real drought years over the past five to seven years, and parts of the country have gone to this same method of sharing we're proposing."

But before licensees can touch their share of the water supply from the province's rivers, Robinson says there has to be protection for the watershed itself.

"There has to be a protected water level in streams and water management. plans for every watershed with targeted secure water levels in the river," he says.

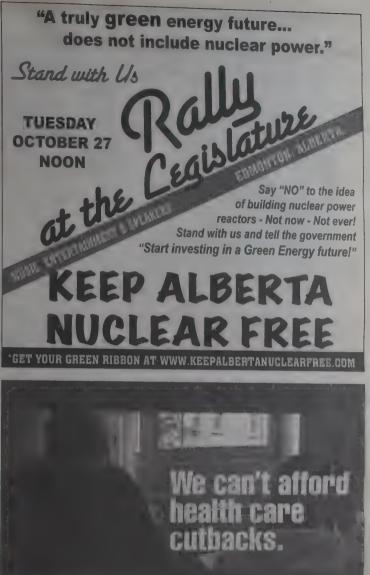
> Currently in lowflow years licensees receive their water allocation in order of chronology. The first to receive their licence is guaranteed their water allocation and new licensees will be cut off. And, often, newer licensees are smaller municipalities with populations who need the water as much as any licensee.

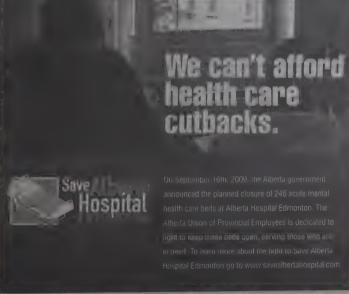
There has to be legal protection for wa-

The Alberta government last year renewed the Water for Life strategy, with the aim of protecting Alberta's watersheds to allow them to provide safe drinking water supply, healthy aquatic ommendations from that strategy put elements which were left out, including

"Harvesting trees can increase spring flows, and reduce overall flows, tar sands thousands of years," he explains. "What the two strategies have to be integrated."

With the government having just re-newed the Water for Life strategy, Robinson says EcoJustice is hopeful that Renner will look to introduce the changgovernment, but we know they are go open in the spring." V





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BOOKS // ALL THAT WE SAVISOURS

'A nation within a nation'

New book details the struggle of the Haida Nation

SAMANYHA POWER

October of 1985 the Haida Nation had had enough. More than a de-cade of negotiating through court and government processes had resulted

lands were slowing being consumed by an expansion of the logging industry. And so the Haida Nation, joined by the land. The blockade of the major roadway into the Lyell logging site resulted in over 72 arrests. It was a dramatic act to call attention to gross resources. It also put the nation on the government, the creation of a nation

Ian Gill, author of the new book All That We Say Is Ours: Guujaaw and the Reawakening of the Haida Nation believes this moment in time was one of the first to start a conversation about Canada as an aboriginal nation. It also demonstrated the importance of nonviolent direct action as a prominent

Gill spent many years on the islands a reporter documenting the life and actions of the Haida. He developed close friendships with many, including Guujaaw, president of the Council of the Haida Nation, who inspired Gill to start writing a book on the political struggle of the nation.

"Guujaaw is a very charismatic politically savvy politician and com-munity leader, and you can't write a story about the Haida without writbook profiles Guujaaw and the Haida as a nation on the forefront of bringing forward the agenda of aboriginal rela-tions within Canada, efforts which are

beginning to bear fruit.
"Circumstances for all Aboriginal people have changed over the past few years," says Gill. "The BC government years," says Gill. The BC government is signing treaties they previously re-fused to entertain. The Supreme Court has insisted in favour of Haida. Indusand accommodate native people. The ing confluence of events, where they probably the strongest stand.

But circumstances for all Aboriginal Peoples are not equal across Canada, and the gains of the Haida from their struggle have been slow to progress across Canada. The Lubicon Cree of decades-old battle to achieve recognition of their land claims as oil and gas developments next to their communities threaten their health and way logging industry in British Columbia 20 years ago. And as with the Haida struggle in BC, Gill suggests, as ab-original communities here find their voice, the possibility of a changing power relations between communities

"The responsibilities fall more square-ly in the lap of Indigenous Peoples. It's not an accident; there's a logic of ge-ography," Gill says. "The other thing is when you think about the unbelievable deceit on the part of federal and provincial governments with respect to the dealings of Aboriginal Peoples: how long can we keep changing the guidelines and goalposts before people just throw up blockades of resistance? The blockades are often characterized as natives trying to get the resources for themselves, but they're often try-

ing to blockade the continued decen-

ing to olockade the continued deceit of the government."

Gill believes aboriginal communities are entering a period of reawakening and finding their voice in Canadian politics in a way which will not only ture the way our communities work

"Canada is at root an aboriginal country. In the last 150 years Aboriginal nal People have been overwhelmed by non-native people. Some com-munities died out, made extinct by disease and introduction of alcohol and things like that. A lot survived but underwent a period of silent years where communities were just clinging on surviving assaults on culture and health." Gill says. "I think there is a reawakening; partly a reawaken-ing of indigenous communities themselves reconnecting to the land and culture, and there is an awakening in non-native communities on just how unjust our life has been on aboriginal communities. The map of Canada is going to be redrawn by a combination of things, including the reawakening of aboriginal nations, waking up to climate change, and it will change in ways we can barely imagine.

Somewhere, whether through courts or resistance or buying out some of the will end up in control of Haida Gwaii," he continues. "They will have their own justice system. A nation within a nation within Canada. What the relationship is between the laws and systems, that's going to keep lawyers busy

And in Alberta that conversation has barely even started. V

ALL THAT WE SAY IS OURS: GUUJAAW AND THE REAWAKENING OF THE HAIDA NATION



The untold stories

mostly-untold one, which is why

recent breast cancer WELL, WELL can expect to be diagnosed in our lifetimes, that thou-

new breast cancer gene, that we've device that may facilitate easier and less-

What has made far fewer headlines women (International Journal of Can-

w health news story that is pub- to be behind many of our ills, and are ar more common than any of us realize. Do we need to be overweight

or have high blood sugars to have high insulin levels? No. Will your doctor routinely test for insulin levels if your blood sugars are normal? Not likely.

In other health news, we learned that yogurt manufac-turer Danone settled the falseadvertising charges brought against them. But while their product may not contain concentrations of probiotics high enough to have a significant therapeutic effect, the message the public walks away with is that the benefits thing but true—they heal and restore what antibiotics and modern diets destroy. The fact is that thousands of Canadians use them successfully to re-

In depression news we heard that the risks of untreated depression in pregpressants pose for the developing fetus. Not widely reported is the fact that psychiatric drugs alone kill an estimated 36 000 every year in the US, and fuel a

Autism news brought us two important but utterly unsurprising storiesreleased data revealing that autism now affects one in 99 American children, and one in 58 boys. And a new study has shown the Hepatitis B vaccine given to newborn baby boys more than triples their risk of developing an autism spec-

Why these stories are important, and what is left out, is that autistic children have higher mercury body burdens, that mercury has long been a staple of many

vaccines and that mercury, enhanced : by testosterone, is more toxic to males than females. While the connection between vaccine additives and autism continues to be strongly disputed, the University of Kentucky's Dr. Boyd Haley has been connecting the dots, and says it's not rocket science to see the strong associations.

In heart health news, stories about the dangers of cholesterol and saturated fat have become more regular than our daily low-fat cereal. What hasn't made much news is a study out of Harvard a few weeks ago that attributes 72 000 to 96 000 deaths each year to fatty acid deficiency, fatty acids found in fatty fish and organic free-range saturated-fat laden meats-more lives than breast

In vegetarian news, October being Vegetarian Awareness Month, perceived health benefits have again been highlighted. A lesser-reported story was that researchers in Japan found eating meat at least twice a week during middle age helps maintain independent daily activities later in life. Even less-highlighted but relevant facts are that B12 deficiency affects millions of us (one in four, according to the Framingham study), and that B12 deficiency is common among vegetarians. What deficiency will do (besides make us feel tired, foggy, irritable, forgetful, moody, unmativated, sensitive to noise and anemic) is impair digestion. formation of red blood cells, nervous system and immune function.

What struck me again this week is the power of the orthodoxy. What mostly floats to the top in medical publications and in the media is that which is uncontroversial and doesn't challenge the current paradigm, that which is pharmaceutically friendly and politically correct W

Week 2: A-OK!

Week two of Oller hockey is done and the : tories over (barf) Calgary based on dodgy team is gets a solid A-OK! Last Thursday saw the Oilers cough up another lead by

loss. Things improved, however, with a 3-2 Hockey Night in Canada win over the Hobs. The

Quick shots and hits By game five, every Oiler forward except Ryan Stone had already scored at least one goal. Who else was cheering Zach Stortini on during the Nashville game? He was one assist away from the legendary Gordie Howe hat trick (fight, goal, assist). Who else did a fist pump when you heard the (gag) Flames ing up with an overtime loss? Hey Mark Messier-can you bring one of these fancy turns; as of Tuesday, the Oilers were fourth in the league in goals per game, they scored the second-highest number of first period goals with nine (unfortunately Calgary has It first period goals) and were third in the league with 3.8 goals per game, trailing only Atlanta (!) and the New York Rangers (II). Former Oiler tough guy Louie Debrusk is doing an admirable job doing colour biography, I hope it's not as depressing as it promises to be. I'm two for two with my visits to Recall so far this year. I caught the wins against Dallas and Montreal. Last if I was just getting older. He responded with c) both. TSN's weekly Power Rankings ...t it. Olers at ninth overall. Calgary was

and pseudo-scientific methodologies count. I miss Ethan Moreau. You know the one. I'm talking about Ethan Moreau circa 2003 or 2004. Chopper's missing

the same player at all.

Celebration After the Saturday night victory over the Montreal Canadiens, I noticed the Oilers have introduced what I hope will become a new

Edmonton tradition. After the game, the team skated to centre ice as a unit Rangers, and I'm glad to see the Oiler mentioned that some Oilers approached Coach MacT about doing this and Macformer Rangers bench boss Tom Renney with the team this year reintroduced

I can get the crystal; do I have the balls? I'm going to go out on a limb and play games. If I jinx the Oilers, this will be the last time I do something this stupid. Here goes. The tea leaves are out and the Magic 8-Ball has been shaken. Road game in Chicago: 3-1 win—Khabibulin puts on a show. Home game against different this year but still frustrating for Edmonton. Home game against Vancouver: the Oilers win by two goals, the other Sedin twin gets injured (they are

Oller of the week: Tough call this week











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FILM // FOOD FIGHT

The good fight

Documentary outlines the beginnings of the local food movement

BEVAN ARTUS

MAN WHEN THE WEEK TO FINA

In a city boasting six farmers markets—nine if you count Sherwood Park and St. Albert, along with even more further out in Spruce Grove and other surrounding areas—it might be hard to remember a time when there wasn't plentiful and flavourful food available directly from producers, but director Chris Taylor's documentary Food Fight—showing this Friday as part of the Edmonton Small Press Association's North of Nowhere Expo—will remind viewers that high quality produce and meat wasn't always so easy to find.

As the United States entered the Second World War, getting food to the front lines became the top priority and so portable and calorie-dense foods were created to fill the needs of soldiers. At the end of the war, these technologies—not to mention food production and transportation on an industrial scale—never went away, and the way that people in North America ate never returned to the way it was. Coupled with changes in government agricultural policies which privileged profit over taste or even health, food in America was running a significant risk of being nothing but a bland and starchy mess, produced solely from the most profitable ccops like corn and soy. The lack of nutrients inherent in these "Goods," as well as the increased salt, sugar and fat utilized to



GOOD EATS >> Chez Panisse's Alice Waters is credited with helping start the local food movement a supplied

make anything taste good, is offered up as the main reason obesity has become

It's at this point that the documentary kicks into high gear; outlining the beginnings of the local food movement through the famed Berkeley, California restaurant Chez Panisse, Taylor focuses on the ideas of co-founder Alice Wa

ters and her embrace of "Regional Dinners." The desire on the part of Waters and Chez Panisse's head chef Jeremiah Tower to create dishes with meat and produce sourced exclusively from California helped to set up the infrastructure needed for farmers' markets to exist. From there the documentary moves outward from Berkeley to encompass the whole of the United States; as the local-food movement spreads, so do farmers' markets and the availability of fresh and nutritious food.

Sometimes the film feels analogous to PETA's hidden-camera abattoir footage, with shots of vegetables being gassed (to induce ripening) and flash frozen becoming a horrific spectre when juxtaposed with the smiling faces of farmers plying their products in open-air markets and building relationships with chefs, and in fact the film works best when it focuses on relationships at the local level. From the Edible School yard Project at Dr. Martin Luther King Junior Middle School in Berkeley to the community garden in the Cabrini-Green housing project in Chicago, it is the work of individuals and groups on a small scale that proves the most interesting.

Where the film misses is where it attempts to take a wider view; whether it's the work of Congressman Ron Kind who unsuccessfully tried to reform the farm bill to privilege produce over com and soy, or in the fact that the film feels over-ambitious at times, jumping from person to person, idea to idea, trying to cover more ground than is possible Food Fight can sometimes become a little hard to follow. Nevertheless, for someone who cares as much about where their food comes from as how it tastes, Food Fight should be considered required viewing. W

CRI, OCT 16 (7 PM)
COOD FIGHT
DIRECTED BY CHRIS TAYLOR
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LOCAL FOOD



Though many of Edmonton and area farmers' markets are now closed down for the season, there are some that are open until December and a one that is open all year round. If you're looking to get your fill of hearty meat and produce grown by real, local farmers, these markets will fulfill your wishes...

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Pesto

Pesto is almost synonymous with the north-ern Italian coastal city of Genoa. Once a dominant, dodgy port town, Genoa remains the gateway to the Italian Riviera, where a holy trinity of sun, salt and sea produces the sweet, alluring basil from its steep, mineral-riciffs overlooking the Mediterranean. Pesto embodies the simplicity and elegance of the region's cuisine; fresh basil, pine nuts, pecorino cheese, garlic and olive oil are combined to create a delicate, yetboldly-flavoured sauce that can transform a meal. It is traditionally used in pastas like linguine and gnocchi, and added to soups to invigorate flavour. Pesto also holds its own as a colourful tapas feature alongside breads, meats, cheese and vegetables, and regional variations invite all sorts of tantalizing inventions. For example, try substituting tomatoes and almonds for basil and pine nuts, like Sicilians do to compliment tuna and anchovies; Tuscans, on the other hand, prefer porcini mushrooms and chili peppers to match wild boar. Still, the Genovese style remains king of pestos, and in true Italian fashion, tradition is fiercely upheld. The region has even sought des ignated status to preserve its quality and reputation, much like Chianti's wines and Parma's cheese. In this spirit, try preparing it using a mortar and pestle if you have the time—after all, "pesto" gets its name from pestare, meaning "to pound."

BURNE ASSELS

GENOVESE STYLE PESTO

- 3 cups packed basil leaves

- 1 tsp coarse sea salt Lemon Juice

Roast pine nuts until warm, though not brown. In a food processor or mortar, blend basil leaves.







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¡Viva España!

Spanish wines are making a push into the market



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"The hardware grill isn't intimidating at all

Spain, with its native grape varietal powerful wines of outstanding quality. with both the shopkeepers and consumers on board, has increased the number of Spanish wines hitting the shelves. Wines range from Gran Reservas

etbook and, of course, create an exciting Journey through

regions are the Rioja and Ribuero del of this region. Derived from the Spanish many delicious attributes such as straw-berry, with plum and blackberry notes in climates, mainly the Ribuero de Duero. and medium to bigger tannin. This is wine

Ribuero del Duero, several notable regions spread out across the land to the

old vine Garnacha (Grenache) and Carinena (Carignan)

grown in Priorat in the unique

To the south, value wines are being vendor's shelves. Approximately half made of Monastrell (Mouvedre), while are growing. Smaller estates in this region are producing outstanding wines with the less stringent wine classification "Vino de la Tierra," which means they are more affordable and definitely

What's Spain's secret? One of the rea sons the wine is so good, is that Spain has a very large area under vines. The production is substantially less. The reawhee that yield small crops because of the climate and the age of the vine-less grapes produced from a larger amount of older vines produces wine-deeper in colour and richer in flavour



rk Uni



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How to Store Your Spices: KELSEY STROEDER



In a fit of culinary mastery, you've delived into the Far East for cooking inspiration. As a result of running to the nearest spice store you may find yourself with plastic bags full of spices. How do you best protect your investment?

Step 1:

Buy whole spices when possible. Not only do whole spices tast longer, they add a huge flavour punch to your curry or tagine. Invest \$10 into a coffee grinder to bust those whole spices down when ready to cook. To take it the next flavour level, put the whole spices in a pan before grinding, roast briefly, and grind away. If buying pre-ground spices, purchase in up quickly and replaced.

Step 2:

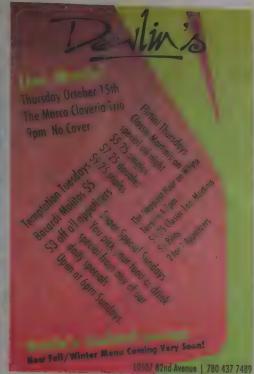
Discard the plastic package your spices came in. Instead, use plastic containers or put old glass jars to use. Try using the plastic locking containers as these give you a nice airtight seal, stack nicely, and come in a variety of sizes. Make sure to only open the containers when necessary.

Step 3:

Location matters. Find a cool, dark place to put those containers. Warmth, humidity and light are your enemies. Some people recommend storing spices tin the fridge, but depending on the size of your collection that may or may not be feasible.

Periodically, check on your spices while cooking with them. When you open the container take a sniff. How powerful is the aroma? If your spices seem to be losing their pungency then it's time to replace them, Use your senses to make a













REVUE // ISTANBUL RESTAURANT

Warm welcome

Istanbul Restaurant's hospitality makes you the guest of honour

stanbul Restaurant is way out in the north end, just off the Yellowhead Trail. And, like so many of this city's restaurants, it's located smack-dab in the millare of a strip mall. Only this is actually a very good thing. Because, if you happen to whit past the first turn-off, or even the second, you'll still have plenty of other opportunities to turn in without having to backtrack. And once you do manage to turn in, there's also

The inside of the restaurant looks like the typical tier nors, and oig glass win-dows look out on the very big parking lot. But there are purple linen table cloths, lots and lots of knickknacks, and a quaint lamppost, soothing foun-tain and veritable jungle in the middle of the room. Some thought and effort have gone into the décor and, while I the Mediterranean, my co-diner did comment that it made her feel like she

We were greeted at the door almost immediately by our very genial host, and he quickly led us to a table. Before but still, it was a nice gesture. And,

Before debating dinner, drinks needed to be ordered. And, although there were a few special Turkish drinks, one of which was turnip juice, we opted to go with the tried and true: a lemonade (\$1.95) and a soda water (\$1.95).

Our waiter, who also happened to be the owner, went off to get the drinks and left us to peruse the menu. It's quite large and, along with the typical kebabs, had quite an assortment of items,



some I would have never guessed were

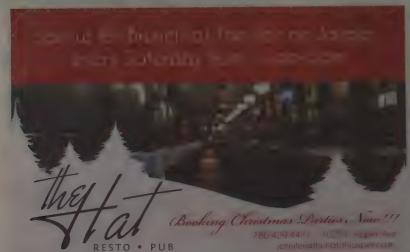
glass for \$1.95, and our waiter asked if was very patient and helpful. He left us again while we debated and then returned to take our order.

First he apologized, though, because my soda water still had not made an appearance. Evidently, they had run out of soda water and, instead of telling me starting to feel a wee bit pampered.
So we ordered, cheese rolls (\$4.95) and

lentil soup (\$5.95) to start, followed by chicken shish kebab (\$15.95) and one of the daily specials, a kebab platter con-

My soda water, which actually turned out to be Perrier, arrived, followed quickly by our appetizers. The smeli

were intoxicating, so we dived right in My bowl of lentil soup was surrounder by two halved and grilled pitas that sim-ply begged to be eaten. I resisted the urge to demolish them instantly and turned my attention to the soup. Its consistency was quite thin, and the spicing was unlike any I had ever experienced







A TASTE OF TURKEY >> Right after Thanksgiving # Byan Birtles

Cumin, oregano and pepper undertones were evident, but there was something intraguing I couldn't quite place. I thought it might be dill, but our waiter shook his head emphatically, insisting dill didn't exist in Mediterranean cooking. He disappeared into the kitchen and came back carrying a big jar of crushed mint leaves.

The cheese rolls were simply phyllo pastry that had been lightly sprinkled with feta and parsley, then rolled up and deep-fried. Crispy with a bit of a chewy tang, they were even better doused with the cool and creamy dip.

Our empty plates disappeared, only to be replaced with two larger platters filled with salad, kebabs, rice and a little pot of hummus. More grilled pita bread—a whole basket full, actually—was also plunked in the middle off the table.

The kebabs were all a resounding success, but it was the spicy, meltingly tender chicken ones that were the biggest hit. The salmon and haddock were both

moist and perfectly cooked, but they would have benefited from a more liberal hand with the spices. When dipped in the rich, creamy and garlicky hummus, however, they were magnificent.

Both entrées came with rice instead of the promised bulgur and when we wondered why, our waiter immediately disappeared into the kitchen again. When he emerged, it was with a plate loaded with bulgur.

As wonderful as the food was, it was the genuine hospitality that really struck me. On Istanbul's website, it says that when you walk in the door, you aren't a customer, you're a guest of honour. I have to say, I truly felt like a very welcome guest—which only makes me want to visit the Mediterranean even more. We

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COVER // NORTH OF NOWHERE

Underground education

North of Nowhere gives activists a platform for discussion

Z' BAUL GEVEL WEEKAY TOM

ind being controlled? Control the media!" It's fitting that the motto for activistarts festival North of Nowhere is borrowed from a different activist group (the UK-based Tactical Art): after all, underground news and ideas diffuse across the world with the intention of shared use, emphasis placed on find-ing as large of an audience as possible, not on ownership or copyright. They spread slowly through word of mouth, or by being read in zines made in basement printing presses and purchased from independent shops, crossing the landscape as new pockets of people encounter, identify with and adopt the message. The Internet's surely sped up the process of finding the likeminded, but even now, activist ideas still travel mostly in the underground, carried by those who get the sense that main-stream media isn't giving them the whole story, then take steps to find out

As for the semantics behind the motto, it just reinforces the reason activism exists in the first place: the truth isn't getting reported on with the frequency

what they're missing and broadcast the

"People are really spoon-fed information in the mainstream, especially the corporate media, and it's a conflict of interest there, that the information that we're getting is very one-sided," festival organizer "So one of the reasons that we exist, and that the expo exists, is really to expose well, the truth, for one, because that's the issue of the media lying by omission, is that you just don't get all the facts. So if people don't have the facts, they can't form an opinion, really, because they don't have the information."

Exposure to the underground is how Lyn X, who runs the Edmonton Small Press Association, first began to engage with activism.

"I think that started really from just coming across zines and stuff," she recalls. "Even when ESPA's current incarnation, when we got incorporated in, that was 1998, I had been exposed to political zines for several years. There was always the underground comix type of aspect and then the political aspect. And they were interesting, and you learned things that you wouldn't have known otherwise. And it kind of, by osmosis, progressed from there."

But therein lies the problem with the underground media: by nature of how the often very-specific news travels, it isn't always broadcast as widely as it could be, happening mostly between



already active, aware groups and audiganized collaboration between active groups, which spreads them all thinner

Edmonton], people are generally very active," she says about activism in the city, but we're not doing enough to support working on very specific campaigns, and some, obviously, work together on a regutions on a regular basis—but there isn't a lot of reciprocation going on. So I'm defi-

people are literally working together; not having all of these different events that are one after another, and over-whelm even us," she continues. "You want to be able to take in these things, but there just isn't the time. I think peolong-term planning; like, 'Let's do a joint enviro exhibit, together, but we've

So North of Nowhere is, in part, an attempt to give those groups a shared platform, to combine split audiences, and pull in some newcomers to an

Running for just over two weeks, the Birtles' review on page 12 in Dish) and a fair trade fair happening on World Food Day; a Palestine film fest, featuring a talk with Mordecai Briemberg, who made

zine fair, put on by both the ESPA and Alberta Magazine Publisher's Association to showcase some of the underground an appearance by the Beehive Collective,

"Communication is always difficult," explains Emma Bee, who's currently touring some of the collective's work from Arizona upwards to Edmonton. "That's one of the reasons we do the ingly different way of trying to talk about issues, and it's been received very differently as a result of the way we present it, because by presenting what are definitely super-charged, 'political' issues, this is something that most people approach in a very combative way, but because we're doing it in this visual style, folks are approaching it differently, and are usually open, maybe not necessarily changing their minds, but definitely approaching the dialogue less combatively, because it's based around an image.

As their name suggests, the Beehive Collective take an unusually well-organized and collaborative approach to discussing their issues. They aren't just the image, deconstructing the complexities of the issues being explored.

The main goals are to raise awareness

and create dialogue," Bee says. "A lot of times, we try to focus on issues that are not getting a super-lot of attention. or are super, super pertinent and real, and also very big and complex. Because put, on one piece of paper, all the different angles

North of Nowhere marks the ESPA's cona document that simply acknowledges the power of art to discuss social and poin the form of visual tapestries or films, is the medium capable of gathering an audience and passing along ideas and issues that mainstream news overlooks, then it's an important place for activists to organize their political energies.

"I don't want to say all artists are responsible for doing this," Lyn X says.
"If everything was political—well, everything is political anyways-but if all artwork was representational politically, you'd get tired of it. We get tired too: there's that emotional burnout over these things, like, 'Ahh, more shitty



to be a healthy balance, but the big thing for us is the very political stuff at the very least should be better encour-aged, and definitely not censored. And it does get censored. V

Creatures of the night

Vampires are the darker reflections of a dour drama critic in St. Nicholas

DAVID BERRY

That happens when a blood micker meets a vampire? That's one or less the central narrative of nor McPherson's St. Nicholas, his

London vampires.
We begin, though, just with our unnamed narrator, a truly detestable exemplar of a profession theatre proto begin with. He is, as he'll all but say outright, a critic of the most contemptible breed: gifted with an ability to string words together but with rare-ly an honest opinion or thought-out idea in his head, he's the type who will a program and quite literally phoned in before the cast has a chance to get out of their costumes and get down to the local watering hole, where he'll inevitably join them. He isn't in it for the art so much as the prestige and power that comes with being a tart-mouthed assassin—he was feeling charitable, he explains, so he gives a production of Salome a mediocre review—and, to make matters worse, the rare times

he likes something he's filled more with envy than awe, sour that he's not much of a dramatist himself.

The idea of the bitter, hate-filled critic who can't do it himself is a bit of tired trope that's far more comforting to mediocre artists than it is close to the truth, but in any case McPherson is after something bigger than taking potshots at the profession: as we'll learn once the vampires show up, this is really more about taking ownership for our dark sides, and for all of our narrator's faults, he's more than willing to own up to them. A far cry from either cloaked, creepy draculas or glittery love gods, McPherson's vampires are more like bohemians than anything, airy, devil-may-care types who prefer the night solely because people are usually more willing to have a good time. Then, once that's over with, they suck your blood. But not enough to kill, and you wake up with a hangover, not an unquench-

Besides that, what separates them from us is more or less a complete lack of reflection, an inability to feel guilt being its most important manifestation, but also including things like being unable to derive any greater meaning from stories, or really do much of



BITING WORDS >> A drama critic meets vampires in St. Nicholas // Supplied

anything but wake up and wait for the next batch of victims-save, of course, count rice when it's spilled, a nice little bit of folklore that also suggests pedantry is no great course of action either. These are essentially a himself, and the fact he's now able to stand up and tell us his story gives us some indication of what he took from looking at it,

As for how that story is delivered, Amy DeFelice's production is serviceable if not spectacular. This being a one-man show, a lot of that is owed to Andrew Mecready, who's not quite

enough to hold an audience rapt. His Irish brogue is certainly rather impeccable, and with his slightly ill-fitting suit, it gives us a solid base to draw on, this haphazard drunk who cares about little except his own perceptions. But Mecready never really rises above his performance: the text has the feel of an often-recounted, if rather literate, bar story, but Mecready's sedate take reminds us throughout that this is just a man on a stage, and he's not quite sharp enough to pull off some of McPherson's more subtly droll observations.

The story certainly gives us a lot to chew on, though, and nowhere does this particular production of St. Nicholas distract us from that. Even if we're neither critics nor those who delight in belittling others, it's a welcome reminder not to let yourself drift through life, especially if that drifting involves the odd stop to suck someone's blood. W

ST. NICHOLAS

REVUE // BLACKBIRD

Ruffled feathers

Blackbird's tale of mismatched love makes for dark, compelling discussion

PASS BUILDY

The first thing Blackbird gives us is silence. No singing in the dead of night, just a loaded moment that hangs in thick air as a mismatched-looking pair enter a messy lunchroom and eye each other up with a mix of embarassment (him), ner-vousness (her) and bewilderment (both).

The script, composed by Scottish play-wright David Harrower, has them living in the aftermath of having overstepped one of society's biggest boundaries. Una (Tracey Power) and Ray (James MacDonald) had a relationship when he was 40 and she was 12. It lasted three months, and now, more than a decade later, she's found him again and wants to talk about it. Their relationship isn't as predator-prey as you might think, more a tangled tale of a pair of hearts that sparked, but with complications not the least of which is the age gap, but perhaps that's not the worst, either. It tions for us watching, geared towards naking us question some usually un-touchable assumptions, and in general 15 a pretty affecting production. At the lens least will get you talking about what's right and wrong.

The shows gots off to a slow start



YOU WERE HOW OLD? >> The cast of Blackbird size each other up /

though: the first scenes play out 'dramatically"-the acting feels like acting, but I'd put blame more on how it's written, in an unreasonably chopped-up back and forth, than on the onstage duo who have to trade those lines. We aren't told what the issue is, exactly, for the first few scenes, and in

truth, until we are, it isn't particularly engaging-there's a secret onstage, and the characters are dancing around it. Once the reveal comes, though-"How many other 12-year-olds have you had sex with?" says Una, and a magnetic The characters who started off as not

Power's Una is a straining, stunted woman, her darting eyes buoyed by a facade of bravado that starts to crumble as the script goes along. She's locked in her immaturity, and it makes an engaging character to watch. MacDonald

plays Ray with more mature sadness, but still a flawed character-he's the one who should've known better, after all, and he spits out a number of versions of "I don't have to be here," yet he stays. He's subtler, and, in truth, a little

Director Wayne Paquette has a feel for the back-and-forth emotion onstage: he knows when to let a moment hang in air and when to keep up the pace, but doesn't let it get too heavy-though an end of play appearance, one that casts a shadow over our growing sympathies that we've been developing for one of the two, doesn't seem to play out with the power of its potential ramifications. It could use a little more weight, but Blackbird, in the end, seems more like a darkly compelling discussion piece out. Still, it's a play that doesn't pull many punches and succeeds in having almost all of them hit their mark, then sends us along on our way. 🔻



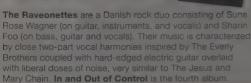
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- 1. Corb Lund Losin' Lately Gambler (new west)
- 2. Sam Baker Cotton (music road)
- 3. Monsters Of Folk S/T (shangrila)
- 4. Tom Russell Blood And Candle Smoke (shout)
- 5. The Secretaines S/T the secretaines
- 6. Delbert McClinton & Dick 50 Aquired Taste (new west)
- 7. Carolyn Mark & NQ Arbuckle Let's Just Stay Here (mint)
- 8. John Wort Hannam Queen's Hotel (black hen)
- 9. The Wheatpool Hauntano (strameless)
- 10. Japandroids Post-Nothing (polyvinyl)
- 11. Levon Helm Electric Dirt (dirt farmer)
- 12. Tinariwen Imidiwan: Companions (outside)
- 13. Pocngo Y Gabrela 11.11 (ato)
- 14. Slaid Cleaves Everything You Love Will Be Taken Away... (music road)
- 15. Maria Muldaur & Her Garden Of Joy -
- 16 Posanno Cach Tho Liet (amil
- 17. Kieran Kane Somewhere Beyond The Roses (dead reckoning)
- 18. John Fogerty & The Blue Ridge Rangers Rides Again (verve)
- 19. Christian Hansen & The Autistics Power Leopard (ch
- 20. The Wooden Sky If I Don't Come Home You'll Know I'm Gone (bbr)
- 21. Pearl Jam Back Spacer (monkeywrench)
- 22. Dustin Bentall Six Shooter (impala)
- 23. Dan Mangan Nice, Nice, Very Nice (fu:m)
- 24. Steve Earle Townes (new west
- 25. The Cave Singers Welcome Joy (matador)
- 26. Trevor Tchir Sky Locked Land (riverdale)
- 27. Watermelon Slim Escape From The Chicken Coop (northern blues)
- 28. Wilco The Album (nonesuch
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VISUAL ARTS // GERMINATIONS

Sprouting strong

The collected works in Germinations hint at quality solo shows to come



SOWN SEEDS >> Germinations offers a peer at what MFA and MDes students are up to # 500000

ADAM WALDRON-BLAIN

Although it's hard for a group show like Germinations to have a strong impact because of the varied inaerial produced by the grad students at the U of A, the variety present in this collection is a strength as well as a weakness. Germinations offers a taste of what the MFA and MDes students are working on, and leaves me excited to

Many of the students work presents a strong impression of being inprogress, and so the show teels like a collection of experiments with uniter at real to the state of protographs and asks for viewers feedback in a guestbook next to their display. Of the other MDes students, Cindy tending in a caperimental part of a bigger project where its role could be something more. Her transparent maps of historical displays to the state of th

For the MFA students, this captured in-progress identity gives somewhat all the control of the c

Eric Steenbergen's work, where the images are discussioned processed and three of them alone seem empty. You see it in the paintings of Ben Williamson and Anna House, who both seem certain of their direction and technique, but although the paintings are interesting, well-made windows into their ongoing projects, they are isolated But it manifests most tantalizingly in the more ambitious forays outside of the University of Alberta's discipline based safe grounds, as in Megan Hahn's video and painting-on photograph works, which explore layered manifest fleaving you wanting more, and Lindsay Know's aggressive and colourful stuffed-fabric, building supplies and painting installation (which, thanks to the layout of FAB Gallery's air-circulation system, may give you an illusion of pumping air through the included air-duct opining as you peer at the drawing inside.

throughout the show a sense of fun at expanding horizons beyond the disciplines and encoded aesthetics of the faculty is present, although it seems to have come at the cost of sculpture, which gets no representation—the identifiably homeoned as the transport of the property of the prop

any student show before it. Sometimes this has trange events. Matthew Array is inexplicably described as a printimak er despite only using printmaking techniques in one of his three works, which is not up to the standards of his pure drawings, getting stuck in the mannered traditions of printmaking.

The weakest part of the show is the Industrial Design. An impractical and unexciting piece of furniture of uncetain purpose, built from modular triangles, sits downstairs, and upstains we are treated to some tragic poster presentations accompanying 3D prints. The objects they depict aten't much better: a collection of simple hearing aids and a dated, plastic IV stand with a first-generation iMac aesthetic that seems to belong in 2000. The design such as the seems to be belong in 2000. The design such as the seems to be done in these works don't seem to be able to compete with the fine art or with most of the research-foregrounding visual communications projects.

1 was pleasantly surprised by the quality and selection of the work in Germinations. Judging by this show, we have good reason to look forward to

ERMINATIONS

FE IN COME FAIFA SMOM E

Avent Fri High Sant BA

Going for glow

For one night only, an Edmonton hotel will

he transformed into the Glow Hotel

Back in January when the skies dark- } at night casts a virtual light show. A ened before the evening news, some peers and I had driven up to Grande Praine for the outdoor public and in-tervention art exhibition Mere Now or Nowhere. Curated by

Micah Lexier and coordinated through the Prairie Art Gallery, the outdoor exhiwindows came alive with an array of video and media works.
As a project to facilitate the presence

of visual art in the community in lieu of a gallery space under construction, the calibre of the exhibition was undeniable as it featured new work by Adad Hannah as well as intervening in the local newspaper with engaging

Running for three weeks all to-gether, the exhibition also featured a weekend of panel discussions and a weekend-long showing of Kelly Mark's Glow House (#4), an installation that has been reincarnated throughout the country and in the UK since 2001. As the buzz project of the exhibition, a small group of us turned off of main street and walked along the darkened river bend, isolated save for the passing vehicle on the quiet residential street, we had come to experience the fleeting sensation of Glow House. set against the complete darkness of a

From the street, the house at first appears like every other house standing on the corner of any suburban street. Already carrying a local reputation as a haunted corner lot, the sudden glowing pulse of the house garnered pauses by passing vehicles, but lacked any real pedestrian audience. As any suburban walker may intimately know, the flicker emanating from living room windows: Amy Fung is the outhor of Prointe Artsters.com.

friend had always noted the same moment of passing window after window of glowing television sets, but she was

depressed by the mundaneness of it all. Multiplied and hyperbolized, Glow House takes this common experience and projects it from every single window, heightening the entire house into a pulsating orb of a fleeting moment.

Now less than a year after this mini-art pilgrimage to the north, Kelly Mark will be altering this project into Glow Hotel for one night only on Stony Plain Road. As the former main street of the town then known as Jasper Place before being annexed by Edmonton in 1964, Stony Plain Road continues today as a major expressway that is better known for pawn shops and sex stores. Programmed as part of Store Front Cinema Nights, an initiative by the Stony Plain Road Business Association and co-presented by the Art Gallery of Alberta and the Edmonton Arts Council's Public Art Program, Glow Hotel marks the occasion of attracting high calibre artists to Edmonton for artistic opportunities unique to the city.

As the Glow project is almost a decade old and has since existed as indoor gallery installations with televisions playing specific videos, it remains unknown whether Glow Hotel will have a similar affect of its predecessors; but as the season of long nights starts up again, I for one am certainly looking forward to finding out. W

Kelly Mark's Glow Hotel will be available only from 7 - 9 pm at Jasper Place Hotels (15326 Stony Plain Road). An artist talk will precede in the Hotel eatery at 6 pm.

BOOKS // WHERE WE HAVE TO GO

Been there, read that

Where We Have To Go treads the well-worn

territory of growing up with an imperfect family

ucy and the rest of the Bloom family are in trouble, and not just because Dad is stepping out with a blonde shiksa goddess, Mom buys old veterinarian

scrubs that smell like cat pee or Lucy has gained self-confidence in the hollow-ribbed depths of starvation. The biggest problem in Lauren Kirshner's debut novel Where We Have to Go is the lack of connection established between the printed word and the reader.

Kirshner excels in several areas of writing such as elaborate descriptions that allow one to picture to an astoundingly detailed extent the scene as written, or occasionally a bombshell observation from youth that hits us right in the solar plexus as we recall just how confusing and unnerving growing up really was. Unfortunately, these gleaming points of light do not make up for the strangely bland and uninteresting feel of the book that was not shaken even by the sprinkling of Yiddish throughout.

As Lucy grows from an introverted, 11year-old social outcast to a brazen and outspoken first-year university student we are subjected to her every crisis of maturity, from the loss of the family pet to eating disorders to the shedding of virginity to finding herself. Other than Lucy, the motivations driving each character remain bizarrely opaque, and we are left with the thought that the only reason any character does anything is because they have been written that way. Perhaps the writing philosophy of showing as opposed to telling the reader has a limit.

It's the job of a writer to take the mundane minutiae of every day life and find something new in it, to make the familiar strange. Here, all Kirshner accomplishes is making the boring even more boring in print form.

The trials and tribulations of an average family have to be made extraordinary by the storytelling and Kirshner falls flat relying too much on the power of simplicity. A father with a wandering eye? A teenage girl not getting along with her mother? Being a social outcast because of ethnicity and brains? These are themes that every person who breathes air is familiar with. The challenge is to make them interesting and relatable in a way that exposes something new about the hu-

Not to be misunderstood, Kirshner has a lot of talent that occasionally reaches sublime heights, plus her comic timing is spot on. Some of the characters in this novel, such as artistic Erin, are quite unique literary conceptions who are not only compelling but borderline enchanting. But it's the fact that the novel reeks of journaling, of amateurish self-reflection, that leads to a lack of interest in the narrative. Being different doesn't automatically equate to being worthy of note.

And so the content of the book comes off as trite and the narrator precocious and nothing is connected in an emotional way except perhaps how intensely frustrating it is to be tantalized by the sporadic, amazing line of writing right next to observations that yes, it is possible for parents to be wrong and for people in general to be both weak and lonely. Realistically, no one has the perfect family-all of us are flawed-so what makes the vagaries of this particular family worthy of over 300 pages of dissection? The unfortunate answer is, not much. W







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FLAMENCO SHOW AND NAMES OF PRINCES RESIDENT Hall, 11813-96 St. - 780,477,8876 - By Flamenco En Vivo -Sat, Oct 17, 7pm (Tapas), 7:30pm (performance) - \$20

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PEGGY BAKER-ON STAGE SERIES - Arden, 5 St Anne St St Albert - 7804,593,543 - An autobiographical performance, choreographed by Sarah Chase - Oct 25, 11am or 8pm - \$50 or \$125 for all three chows

ARTERY - 9535 Jasper Ave - films inflica/get-animated/ Get Animated: Meet animator Chris Landreth and take in a

NFB FILM CLUB - Stanley A. Milner Library Theatre, 7 Str Winston Churchill Sq - Pree monthly film series shows the best in animated and documentary film from the National PALESTREE FILM FEST - Metro Cinema and Edmonton Room, Stanley Milner Library - edmontonamalipress.ca/ nonazooeb/- www.rd-wnning films and guera speaker Mordican Briemberg, part of North of Nowhere Espo. A Festival of Independent Media and Underground Art - Oct 23, 25-26

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AGNES BUGERA GALLERY - 12310 Jasper Ave - 780-481-1854 - SUBLIME LANDSCAPE: Paintings by Richard Herman + Oct 19-20 - Opening reception: Sat, Oct 17. 2-4pm, artist in attendance

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FILM

Onlineat vueweekly.com

Zombiez by Brian Gibson

Brian Gibson watches (in horror) the rising trend of zomble interest

FILM // DEDFEST

Blood, guts and zombie Nazis

Dedfest aims for the heads of horror fans with a film selection spanning the whole bloody spectrum



Stereotypes might be lazy thinking, but that doesn't mean they don't have a grain of truth. The organizers of DedFest, for instance, are currently lounging in the subterranean, concrete confines of The Lobby, Edmonton's prestage horror film center, surrounded more standard Dawn of the Dead posters to a fully functioning neon sign adver-tising the Bates motel. Lest they leave the tableau incomplete, on a corner TV plays The Thaw, a slightly cheesy, Arctictet movie about a prehistoric parasite awakened by global warming ["It's basically John Carpenter's The Thing with insects," offers Lobby owner/co-festival organizer Kevin Martin between vari-

It's a scene that only a horror fan could horror festival, the only film festival in ' anada devoted exclusively to the gory, ornerwise nefamous. And and done inclusive, they re perfectly.

happy the way they are, thanks.

"Yeah, we get labelled niche a lot, and told that we should do more mainstream stuff, stuff that's family-friendly and so on," explains co-organizer Derek Clayton, his low opinion of that particular piece of advice written on his face. "But we've got articles up on sites like Dread Central and Bloody Disgusting-nonhorror fans might not know what those are, but they're genre websites outside of Canada that get tens of thousands of hits a day, and are learning about Edmonton. We've done more for Edmonton as a horror city, and a film city, than a lot of the more broad events."

Besides, the way Martin sees it, Edmonton is more or less the ideal breeding ground for horror film junkies.

"It's a bleak environment to live in, alcohol," he offers from his perch be-hind the rental desk. "And the Oilers

Of course, it's not just the appetite, but Martin take care to program a sickening feast for anyone that likes blood, guts

year—and the Canadian premiere of My Name is Bruce, the meta-horror-comedy starring the strong-jawed Evil Dead star. This year's fest is not only bigger, going from three nights to four, but also better, with a veritable splattering of horror fun.

Besides the usual collection of shorts, which includes local fare such as Dave Paris by Night of the Living Dead, which Clayton describes as "a 22-minute French ter and chocolate: Dead Snow and Lesbian Vampire Killers. That one's basically just a balls-out comedy with lesbian vampires and the people who kill them.

Moving away from the more comedic takes on gore, Neighbor is a torture porn about a young girl who kills suburban families before living in their house, while Macabre is a nightmare described as the Thai version of Texas Chainsaw Massacre. They'll also have the Cana-

We've got articles up on sites like Dread Central

know what those are, but they're genre websites

outside of Canada that gets tens of thousands of

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and Bloody Disgusting-non-horror fans might not

hits a day, and are learning about Edmonton. We've

done more for Edmonton as a horror city, and a film

it or not," Clayton says emphatically, "People have been asking us, You're showing an Uwe Boll movie?' and then we show them the trailer and they're like, 'Oh, yeah, okay."

Once this weekend's four days of terror end, though, Clayton and Martin have of a year-long event, hosting screenings and first-run films. It's all part of their greater effort to not only put Edmonton on the map as a horror capital, but coneverything they can stomach.

"It sucks seeing a great trailer, and and then it just kind of disappears," explains Clayton. "Plus, there's something about the big screen, with an audience full of horror fans, that just makes the experience so much more." V

Zombieland," features run the gamut from a 35mm print of the punk-horror classic man-starring grave robber flick I Sell the Dead to the contemporary Norweigan Nazi-zombie flick Dead Snow.

"It's Nazis and zombies; what more do you need?" asks Clayton. "There's two films that are like Reese's, just peanut butdian premiere of Rampage, a Grand Theft Auto-style killing-spree epic that, as Clayton tells it, is the rarest of film breeds: a good Uwe Boll film.

might be about werewolves and Godzsmashing buildings, but no. Uwe

THU, OCT 15 - SUN, OCT 18

The cinematic undead

A few flicks in the Karloff & Lugosi Horror Classics box deserve to rise from their graves

imagine you're unjustly locked up for sec- he's a PI, offers some work, kid's stuff, just ond-degree murder. You were just protecting your wife. You don't DVD know your own strength. It was a freak thing. You're a musician, an aesthete, softspoken, demure by nature, a gentle soul with a shuffling walk and the slight lunge of those ready to topple into the grave. You get out of the pen, you're womanless, hard-up, turned away from some big shot you were promised would give you some work. You walk the streets in a beat-up hat and too-short baggy trousers when you meet this guy, friendly as can be. He recognizes you from the pa-

pers, remembers your case, knows you

watch a house for a while, track the gentleman's movements. The catch is the gentleman in question is the very judge that sent you up. Seems a little queer, but you can't be picky. You're too trusting to know when you're being set up.

That's the lowdown for John Ellman, the hero of The Walking Dead (1936), and if I'm trying to put you in his raggedy shoes it's only because he's em-bodied by Boris Karloff with such texture and compassion that you can't help but sympathize—even if you never get the full story about that earlier killing. Ellman takes the fall for a mafia hit and gets the chair—a novelty of the period

and much in the press. But somewhere a pair of young lovers who witnessed the crime lose sleep over the fact that they never came to Ellman's defense. They finally confess, but it's too late. The news gets to the prison just as Ellman gets the juice. But wait, the lovers are scientists, working for a visionary experimenting with reviving the dead. So Ell-man's corpse is sent directly to the lab hooked up to electrodes, and Karloff's remote, as though swallowed complete-ly by the melancholy that hounded him so the question lingers: what does he remember of death?

a flurry of prestige Bs, The Walking Dead is a haunting picture. It's riddled with artifice and coincidence as our Lazarus begins to quietly enact his wrath, yet it's endowed with spectral beauty and a his death march—and a spare lighting and production design that looks back to German expressionism and forward to noir. The story also looks forward to The Dead Zone (83), David Cronenberg's adaptation of Stephen King's novel about the loneliness that grips those back from

thing in Warner's Kerloff & Lugosi Hor-ror Classics box, though Zombies on A horror-comedy that's mostly comedy, it finds Wally Brown and Alan Carney's New York talent agents coerced by a showbiz mobster into going down to a they eventually find Bela Lugosi secretly cooking up a zombie formula. He fools

entertaining bit of hysterical hokum is you can stomach the crude racial gags but more importantly for classic horror fans it represents a very weing emoint to capitalize on a previous hit. Just like to capitauze on a previous hit. Just the Lugos's zombies, my eyes popped out of my head when I recognized not only Sir Lancelot, once again playing a ca-lypso singer serenading newcomers with sweetly forbidding ballads, but also Darby Jones, once again playing a shirtless giant zombie. Both were pivotal to the film to emerge from producer Val Lew tion to emerge from producer various, ton's legendary low-budget horror unit at RKO. Their reprisals here are far less distinguished, though at least Jones gets his comeuppance this time around. Frankenstein 1970 (S8) features Karloff

as the original mad scientist's great-great is all stale cliché, the story is limpid and post-surgery. It's genuinely curious than most of the scenes in long, unbroken takes and wide shots, though they only make things drag even more. Though it -got Lugosi, Kartoff and Peter Lorre on board, You'll Find Out ('40) seems mainly a showcase for radio personality Kay Kysel TV and run screaming. V





Sat. Oct. 17 Film Series:

TO WIN: SEND YOUR NAME AND DAYTIME PHONE NUMBER TO: SAW@VUEWEEKLY.COM

From Cairo without love

Cairo Time suffers from the lacking chemistry of its leads

DAVID SERRY

avel serves a lot of functions for the human psyche, but one of its more troubling is the need to escape our circumstances, whether that's me more explicit debauchery of what happens in Vegas or the (ostensibly) more psychological/spirtual explomore psychological/spirtual explo-cation of finding yourself in Europe. Tueres something slightly discon-certing about choosing the flight re-sponse when life gets uncomfortable, strough we usually tend to romanti-case or at least fully indulge. To be fair, Juliette Grant (Patricia strongeric really fleging so much

Markson) isn't really fleeing so much Lakesont and really needing so much is looking for some normalcy, trying to meet up with her UN envoy hustand, who'll be taking some time off his post administrating a Palestinian refugee camp to tour her around Cairo. But when he's held up with some indeterminate though pressing issues, she ends up spending time with his former colleague, Tareq Khalifa (Alexander Siddig), and our story becomes a lot more familiar: western woman swept

Though it is admirably restrained, capturing the tentativeness that would



FEEL THE LOVE >> Cairo Time lacks romantic tension between its leads # Supplied

ing romance between a wife and one her husband's good friends quite well, Cairo Time suffers from a lack of romantic tension between its two leads, not really helped by its own telegraphing of what's to come. If Tareq's tender Juliette up isn't indication enough, the contrast of her rough handling around nearly every other Egyptian male-she seems awfully shocked by this treatment for a supposedly worldly magazine writer-should make it all the

There is a little bit of intrigue in the will-they-or-won't-they dynamic, once Cairo Time finally gets around to making explicit what's been apparent since the beginning, but even that is mostly done in by its pacing, which is close to inert. love of scenery, and she takes almost every opportunity to compose some postcard-worthy shots of the Egyptian capital, but there's a reason most of us don't spend much time spinning that particular carousel in the gift shop. She also takes nearly every opportunity to remind us that we're in the Middle East, from a largely pointless encounter with a young girl on a bus to a visit to a carpet workshop to Juliette's occasional dealings with the hotel maid. Nadda would have been better off leaving the landscape and setting as such, and working more on the chemistry

That much is driven home by the occasional genuinely romantic moment that the film manages. Though they don't have much between them, both Clarkson and Saddig are charming enough performers, and can create something that grabs, especially when they're quiet: the comfort between them is evident during a train ride home from a chance wedding, the silence bred from not feeling the need to talk, but such moments are rare and fleeting, especially for an affair story. It's probably enough to implant some fantasies if you're looking for your own escape, but take care to make your daydreams a bit more intriguing. W

CAIRO TIME



- I Gotta Feeling Black Eyed Peas
- 3 I Know You Want Me Pitbuli
- Best I Ever Had Drake
- Whatcha Say Jason DeRulo
- Fire Burning Sean Kingston
- One Time Justin Bieber
- Birthday Sex Jeremih
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BRIGHT STAR

too young and too quickly, and grief-strick-en Joe's left with a slightly weird little boy a teen (George MacKay), suddenly decides minate period with his long-lost pa, too Joe, now pulling double duty as a full-timer finds he's in need of a philosophy of parent

> The Boys Are Bock is somewhat shapeless, meandering its way through Joe's widower's crisis without ever really being as hard on

Film Capsules

Ace sportswriter Joe Warr (Clive Owen) left

Opening at the Princess

The Boys Are Back



jacuzzis. He stamps off in a huff when his mother-in-law doesn't offer to help him out at a moment's notice. He does a lousy job of courting another single parent, roping her into babysitting before he ever takes her out on a date. So his flaws are laid out for a desirable edge evaporates

At least Owen, himself a dad, not to mendoes seem to immerse himself into all this. and then warming up to it, mainly due to down on Joe's refusal to judge and play the smile along with it when it's all harmless erratic behaviour, such as when McAnulty very prettily and softens their effect further probably tell that I like Owen very much as



Staming Vaughan, Favreau, Jason Batemar 東京文章章

turn around and beat a hasty exit from H

Dave (Vince Vaughan) and Ronnie CA. Akerman) are busy parents of two bc the youngest is that Hollywood age v but still does 'funny' stuff like pee in a show toilet at a home-suppl, soon as their daughter leaves for collec divorcee Shane (Faizon Love), has reman hooked up with the much-younger Time (Kali Hawk), whom the writers make a at . 90s stereotype cross between vider, and Terry McMillan beach novel: 1 cali ,1

Unable to get off their high-mainten ... horses long enough to get their groot. the group rate, so they convince the other

About five minutes after landing, any optential for laughs in Eden West's New Ages therapy- and yoga-based program sinks fast er than a 1912 ocean liner in the Atlantic flo resort's "couple whisperer" is a Franca [not, only to be outdone by the couples Clichés 101 while walking around Gilligin Island ('you're suffocating her," "it's been for ever since we've done something like this?

Supposedly comic scenes sputter, unas have no punch, the vapid couples become ing how boring it is to watch people play comedy: 2D characters, flat dialogue, an exotic backdrop, and lame new levels or

The movie's only point of interest is its par off offers a remarkably homoerotic spart of pastel-coloured Nyquil—how can the ino.





ow Abiding Citizen

perfore Clarence Darby (Christian per percent of the service of the se idiled, disgusting pervert-ogre whisper the standards of the overcharged Hol-, wood thaller this is ultra-portentous. lyne takes it to heart. He stews over it ten years, during which time Darby's accomplice awaits execution while Darby tumself does three years and goes free as manks from the DA for ratting his buddy the neffectuality of American Justice and concocts a whopper of a plan to set

The central concert of Law Abiding Citizen, that grief and frustration turns a contented family man and otherwise nonosychopathic maniac into Hannibal Lecter on steroids, could only have ever worked as utter camp As an ostensibly serious, ostensibly engaging, ostensibly dark and brooding thriller about thomy issues of rnme, punishment and bureaucracy, it's mind-numbingly absurd travesty of a movie Clyde kidnaps Darby and slowly, messily tortures him to death, making maginative use of power tools, and a poison isolated from the liver of a Caribbean Juffer fish Of course! It's only his opening act. He gets thrown into maximum security and his rampage only escalates. Samehow he keeps exacting his flamboyant, baroque feats of violent revenge from captivity, gradually killing off anyone with even the most tangential connection to his attorney who made the deal with Darby. Nick gets to watch as the whole house of cards collapses, wondering when he or his

Nick play cat and mouse You don't need a degree in law, psychology or engineering to balk at the mountain of risible improbability Law Abiding Citizen inges on Genius senal killers are among re most tiresome tropes, but Clyde Shelon and his reign of terror go far beyond the usual level of artifice and dumbness. ourtesy of Street Kings and Ultraviolet cribe Kurt Wimmer, weren't so stupid, the details too feel all wrong, from our glimpses of Nick's cardboard family life to the inchambers of play-cynical Philadelphia lawmakers. The film's only reason for exsting is to try and keep you from guessing antil you finally realize that this thriller have just crude, very, very silly and more

taitler is an some kind of a roll. Here's a ampling Lara Croft Tomb Raider. The radie of Life, RocknRolla, The Ugly Truth The dude's been in some of the worst shit years. 'm inclined to indulge a guy try-ing to move up in the system a little, but what and? Does his producer's credit mean to mply that Law Abiding Citizen his firking dream project? Does he se-'etly 'antasize being confined to a prison

ore which he can slaughter his own ca-

JOSEF BRAUN

FILM WEEKLY

CLOUDY WITH A CHANCE OF MEATBALLS (G)

LAW ABIDING THEFT STO

CINEMA IN THE SUBURBS

FOUR WINGS AND A PRAYER (STC)

THE GREAT ESCAPE (PG)

CINEMA CITY MOVIES 12

MAIN AURR MRS. KHANNA (HIND) W/E.S.T) (STC)

ALL THE BEST (HIND) W/E.S.T)

Pri-Sat 1:10, 4:20, 7:35, 11:00; Sun-Thu 1:10, 4:20, 7:35

WAKE UP SID (HINDI W/E.S.T.) (PG) Daily 2000, 4000, 6:50, 9:55

SORORITY ROW (18A, language may offend, gory violence) Pri-Sat 1155, 4145, 7120, 9135, 11150; Sun-Thu 1155, 4145, 7120, 9135

HALLOWEEN II (18A, brutal violence, gory scenes) Pri-Sat 10:00, 12:15; Sun-Thu 10:00

G.1. JOE: THE RISE OF COBRA (14A) Pri-Sat 1125, 4105, 7100, 9145, 12010; Sun-Thu 1126, 4105, 7100

THE UGLY TRUTH (14A, language may offend, sexual Fri-Sat tias, atts, 6tas, 9ths, 11140; Sun-Thu 1145, 4125, 6145, 9125

HARRY POTTER AND THE HALF BLOOD PRINCE (PG.

ICE AGE: DAWN OF THE DINOSAURS (G)
Pri-Sat 1150, 4140, 715, 9120, 11130; Sun-Thu 1150, 4140, 715,

TRANSFORMERS: REVENGE OF THE FALLEN (PG, vic lence, crude content, not recommended for young of

THE PROPOSAL (PG, coarse language)
Pri-Sat 1:35, 4:10, 7:10, 9:50, 12:15; Sun-Thu 1:35, 4:10, 7:10, 9:50

THE HANGOVER (18A, crude centent, nudity, language

HARMTH RESCONTINENTAL

14231-187th Avenue, 780,732,2236

WHERE THE WILD THINGS ARE (PG, not re for young children)
No passes Pri 12000, 3:50, 7:30, 10:00; Sat-Thu 12145, 3:50, 7:30
10:00; Star & Strollers Screening, No passes Sat 10:00

THE STEPFATHER (14A, violence)
No passes Daily 2:00, 500, 8:00, 10:25

LAW ABIDING CITIZENS (STC)
Daily 1:05, 4:00, 7:45, 10:20

COUPLES RETREAT (PG, sexual content, not re-

THE INVENTION OF LYRIG (PG, language may offend, not

CAPITALISM: A LOVE STORY (PG, coarse language)

WHEP IT (PG, coarse language) Daily 220, 425, 655, 930

TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE

SURROGATES (14A, violence Daily 2:00, 4:10, 7:10, 9:50

FAME (PG) Daily 1:50, 4:25

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY (14A, coarse language, substance abuse, not recommende

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

THE INFORMANT! (14A) Pri-Tue, Thu 2240, 340, 650, 520; Wed 340, 520; Star & Strollers Screening: Wed 200

INGLOURIOUS BASTEROS (18A, gory viole Daily 205, 6/30, 9/45

JACK JOHNSON (G) Wed 7:00

EUNEHPLER OMERIN SMOTH 1525-09 91, 780 A36.00

THE WILD THINGS ARE (PG, not recon 8868 Pri-Wed 1130, 3150, 7230, 10700; Thu 3:50, 7:20 Daily 1240, 3210, 645, 922; Star & Strollers Scree 100 Thu 1100

LAW ABIDING OTIZENS (STC)

COUPLES RETREAT (PG. 16

uly 22/35, 2:00, 3/35, 4/20, 7/00, 7/35, 9/50, 20/25; Star & Stroll

ZOMBIELAND (18A, gory violence) Fri-Wed 12145, 3210, 530, 8100, 10130; Thu 12145, 3210, 530,

THE INVENTION OF LYING (PG, language may offend, not recommended for young children)
Daily 1120, 4735, 7120, 10115

CAPITALISM: A LOVE STORY (PG. coarse language)

WHEP IT (PG, coarse language Daily 1:25, 4:30, 7:35, 10:20

NAME AND POST OF THE PERSON OF

SURROGATES (14A, violence)
Pn-Wed 1225, 3:00, 515, 7:40, 10:35; Thu 3:00, 515, 7:40, 10:35; Star & Strollers Screening: Thu 1:00

FAME (PG)

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

THE INFORMANTI (14A)

LOVE HAPPENS (PG, coarse language) Daily 9:30 INGLOURIOUS BASTERDS (18A, gory violence)

LACK JOHNSON (G)

AONTY PYTHON: ALMOST THE TRUTH-THE LAWYERS

CITY CENTRE 9

WHERE THE WILD THINGS ARE (PG, not recommended

for young children) Stadium seating, Dolby Stereo Digital, No passes Pri-Sun 2225, 250, 520, 745, 2020; Mon-Thu 223, 425, 635, 900 CLOUDY WITH A CHANCE OF MEATBALLS (G)

Reald 3d, Stadium seating Fri-Sun 12:10, 2:30, 4:50, 7:10, 9:30 Mon-Thu 1:30, 3:45, 6:05, 8:15

COUPLES RETREAT (PG. sexual content, not a

Dts Digital, Stadium seating Fri-Sun Mon-Thu 1/20, 4/25, 7/05, 9/45 TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE

No passes, Stadium seating, DTS Digital Pri-Sun 22: 8:10; Mon-Thu 2:00, 4:45, 8:30

CAPITALISM: A LOVE STORY (PG, coarse language) Stadium sexting, DTS Digital Pri-Sun 12:15, 3:30, 6:30, 9:40 Mon-Thu 1:05, 4:00, 6:35, 9:50

WHIP IT (PG, coarse language)Dts Digital, Stadrum seating Pri-Sun 22:30, 3:15, 6:15, 9:10
Mon-Thu 2:10, 4:10, 6:50, 9:40

THE STEPFATHER (14A, violence) Stadhum seating, DTS Digital Fri-Sun 12120, 2155, 530, 8000 10130; Mon-Thu 1150, 4120, 6145, 915

ZOMBRELAMD (18A, gory violence) Dis Digital, No passes Fri-Sun 22:05, 2235, 445, 7:05, 9:25; Mon-Thu 140, 3:55, 6:10, 8:45

LANG RESIDENCE OFFICERS (T OTS Digital Pri-Sun 12:45, 3:20, 7:00, 9:45; Mon-Thu 2:45.

CLOUDY WITH A CHANCE OF MEATBALLS (G)

THE PRESENTION OF LYING (PG, language may offend, no

TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE

Digital 3d Pri, Mon-Thu 3:45, 7:30; Sat-Sun 12:00, 3:45, 7:30

|CheckFER'S BODY (14A, gory violence, crude coarse language - (equal content) | Pri, Mon-Thu 415, 645, 915, 521-5un 1250, 415, 645, 915 COUPLES RETREAT (PG, sexual content, not re

THE STEPFATHER (14A, violence)
Pri. Mon-Thu 4:30, 7:15, 9:45
Sat-Sun 1:30, 4:30, 7:15, 9:45

WHERE THE WILD THINGS ARE (PG, not recommended

LAW ABIDING CITIZENS (STC)
For Mon-Thu was 710 orac Sat-Su

DUGGAN CINEMA - CAMROSE

DATE OF ISSUE ONLY. Thu, Oct 15

ALL ABOUT STEVE (PG, coarse language)
Thu, Oct 15, 710 910; Movies For Mommies: Thu, Oct 15

COUPLES RETREAT (PG, sexual con

ZOMBIELAND (18A, gory

SURROGATES (14A, violence Thu, Oct 35 2:20, 7:20, 0:20

CLOUDY WITH A CHANCE OF MEATBALLS (G)

GALAXY - SHERWOOD PARK

WHERE THE WILD THINGS ARE (PG, not recommended

THE STEPFATHER (MA. viol

No passes Fri 4.45. Mon-Thu 7.45, 10:30 LAW ABIDING CITIZENS (STC)
Pri 430, 730, 1015 Sat-Sun 130, 430, 730, 1015 Mon-Thi

COUPLES RETREAT (PG, sexual content, not reco

Pri 4:15, 7:00, 10:10; \$49-Sun 1:15, 4:15, 7:00, 10:10; Mon-Thu

ZOMBIELAND (18A, gory violence) Pri 420, 720, 1000; Sat-Sun 140, 4: 720, 1000

THE INVENTION OF LYING (PG, language may offend, not recommended for young children)
Pri 3:30, 6:50, 9:45; Sat-Sun 12:50, 3:30, 6:50, 9:45; Mon-Thu

SURROGATES (14A, violence) Pn 4:50, 8:00, 10:10; Sat-Sun 1:45, 4:50, 8:00, 10:10; Mon-Thi FAME (PG)
Pri 3:40, 6:45, 9:20; Sat-Sun 2:20, 3:40, 6:45, 9:20; Mon-Thu

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) Digital 3d Pri 500, 7115, 940; Sat-Sun 12:30, 245, 5 940; Mon-Thu 7:15, 9:40

THE INFORMANTI (14A)
Pri 4:40, 7:10, 9:50; Sat-Sun 2:20, 4:40, 7:20, 9:50; Mon-Thu

CHRISTINE THE STEE

DATE OF ISSUE ONLY: Thu. Oct 15

9 (PG, frightening scenes, not rec

SHORTS (G) Thu, Oct 15: 1:05

DISTRICT 9 (14A, gory scenes, brutal violence, co

HARRY POTTER AND THE HALF BLOOD PRINCE (PG.

G FORCE (G) Thu, Oct 15: 1:05, 2:55, 4:45

JULIE & JULIA (PG, coarse language) Thu, Oct 15: 6:35

CLOUDY WITH A CHANCE OF MEATBALLS (G)

ZOMBIELAND (18A, gory violence) Thu, Oct 15: 12:45, 2:30, 4:15, 6:05, 7:45, 9:30

TRAILER PARK BOYS: COUNTDOWN TO LIQUOR DAY

LEDUC CINEMAS

WHERE THE WILD THINGS ARE (PG, po or young children) Daily 7:05, 9215; Sat-Sun 1:05, 3215

LAW ABIDING CITIZENS (STC)
Daily 6:55 pm and grap Sat-Sun 12:55, 3:25

THE STEPFATHER (MA. violence Daily 710, 9730; Sat-Sun 1110, 330 ZOMBSELAND (18A, gory violence)

METRO CINEMA

PARKLON OWNER?

WHERE THE WILD THINGS ARE (PG, not rec ng children) 105, 9120; Sat-Sun, Tue 1109pm & 3120pm

THE STEPFATHER (14A, violence)
Daily 7:15, 9:30; Sat-Sun, Tie 1:15, 3:30

LAW ABIDING CITIZEN (STC)
Daily 6:55, 9:15 Sat-Sun, Tue 12:55, 325

COUPLES RETREAT (PG, sexual content, not recommended

ZOMBIELAND (18A, gory violence) Daily 7:10, 9:10; Sat, Sun, Tue 1:10, 3:10

BUALE YES

GARNENS

CLOUDY WITH A CHANCE OF MEATBALLS (G)

CERTAL PROPERTY. Daily 7:00, 9:00; Sat, Sun 2:00; No show 9:00 on Thu, Oct 22, private booking ROCKY HORROR PICTURE SHOW (STC)

PRINCESS

SECTION AND PERSONS NAMED IN THE INVENTION OF LYING (PG, language may offend, not

BRIGHT STAR (PG)

THE BOYS ARE BACK (PG, coarse language, mature subject

SCOTIABANK THEATRE WEM

WENT THE PROPERTY OF WHERE THE WILD THINGS ARE (PG, not recommended for young children)
No passes Daily 12:30, 3:30, 3:30, 10:00; Star & Strollers

THE STEPFATHER (LAA, violence No passes Daily 11140, 1130, 4190, 745, 10120

NAME OF TAXABLE PARTY OF THE OWNER, WHEN WHERE THE WILD THINGS ARE (PG, not recom

for young children) No passes Daily 11:30, 2:00, 4:30, 7:00, 9:30

PARANORMAL ACTIVITY (14A, frightening language, not recommended for children) No passes Daily 12:00, 240, 510, 7:50, 10:30

COUPLES RETREAT (PG. sexual content, not recon for children)
Pri-Tue, Thu 1:00, 3:50, 7:10, 10:10; Wed 3:50, 7:10, 10:10; Star
& Strollers Screening: Sat 10:00, Wed 1:00

ZOMBIELAND (18A, gory violence) Daily 12/20, 2/50, 5/15, 8/00, 10/30 THE INVENTION OF LYING (PG, language may offend, not Pri-True 1120, 221, 659, 920; Wed 420, 659, 920; Thu 1120, 420, 1040; Star & Strollers Screening: Wed 1100

WHEP IT (PG, coarse language)
Pn-Wed 1245, 340, 640, 940; Thu 1245, 340, 615

TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE (G) SURROGATES (14A, violer

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

Digital 3d Daily 11:30, 1:50, 4:10, 6:30, 9 INGLOURIOUS BASTERDS (18A, gory violence

MONTY PYTHON: ALMOST THE TRUTH-THE LAWYERS

WESTMOUNT CENTRE

111 Ave, Groot Rd, 780.A55.8726

WHERE THE WILD THINGS ARE (PG, not recommended for young children)
Dolby Stereo Digital, No passes Pri 6:50, 9:35; Sat-Sun 1210, 4:00, 6:50, 9:35; Mon-Thu 5:35, 8:15

ZOMBIELAND (18A, gory violence)
Dolby Stereo Digital Pri 720, 925 Sat-Sun 1255, 340, 720, COUPLES RETREAT (PG, sexual content, not reco.

DTS Digital Pri 7:00, 9:45; Sat-Sun 12:45, 3:30, 7:00, 9:45; Mon-Thu 9:25, 8:25

|U.E. & R.E.I.A (PG, coarse language) DTS Digital Fri 6-35, 9:20; Szt 22:30, 3:20, 9:20; Sun 22:30, 3:20, 6:35, 9:20; Mon-Thu 5:25, 8:00

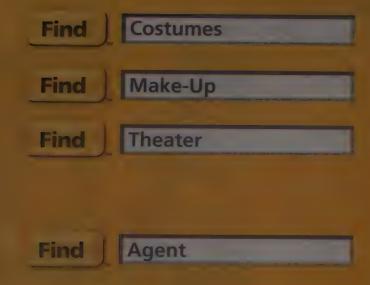
WETASKIWIN CINEMAS

WHERE THE WILD THINGS ARE (PG, not rec

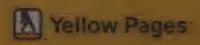
INVENTION OF LYTHG (PG, language may offend, not recommended for young children)
Daily 635 pm and 925; Sat-Sun 1255 325

THE STEPSATHER (14A, violence) Dudy 7110, 9130; Sat-Sun 1110, 3130

ZOMBIELAND (18A, gory violence) Daily 7000, 925; Szt-Sun 1200, 3: 15



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PREVUE // GRADY

It's alive! It's alive!

Grady's As Good As Dead, but getting better

EDEN MUNRO

rdie Johnson has never been one to stand still musically. In his old band, Big Sugar, Johnson's songwriting. and the band's sound, went through gradual shifts over the course of five full-length records and a few EPs, the sound expanding from tight blues to a wider range of rock 'n' roll and reggae as the group's lineup expanded. Once Johnson folded Big Sugar in 2004, he headed south for the musically-fertile landscape of Austin, Texas, turning his guitar up even louder-even in Big Sugar he had a reputation for extreme volume-and hit the gas pedal with a little trio called Grady, enlisting his old bass-playing friend Big Ben Richardson and former Double Trouble drummer Chris Layton for the band's debut, Y.U. in on drums for the band's second al bum, A Cup of Cold Poison. After Mad-Nina Singh took over, settling in nicely as Grady worked its way through a long list of live dates leading up to its third record, the upcoming As Good As Dead. And while the guitar, bass and drums still pump the heart of the band, the group's blood has gotten a little thicker this time around with a little more texture, due in large part to a bit of addi-

"It really is evolving and without doing things on purpose to it either, you know," Johnson admits over the phone from a West Coast tour stop. "It's just

Grady has assimilated the sounds of its surroundings-"Accordion's really big down there in Texas, man-accordion is king," Johnson laughs. "I mean, guitar players are cool, but accordion rules down there, so we had to have some accordion on the record, too"-but the evolution has come from within, as well. Specifically, Singh's influence is felt not just in her drumming-the beats remain heavy, but with a little more nuance and different shades than previously-but also in her vocal work

"Yeah, I mean she's really not just drums for hire," Johnson heartily agrees. "She joined the band full-on, she's got a co-write on one of the songs and the two of us singing together-I've used her on a bunch of session work where the two of us will do backup vocals together on other people's records. I just love singing with her, so it's like, 'How can we not do that on our own records?' So we really worked on

A change in drummer can have a substantial effect on the sound of a band, though the specifics of that change are often nearly impossible to describe in words. It often comes down to a feel, the way that the various players interact on a musical level.

There's a communication between the three of us that wasn't there the same way before. With Nina, she's almost like the mediator between me and Big Ben, where Big Ben and I we're like one big thing, the two of us are kind of like musically inseparable-I mean,

LOST IN TEXAS >> Despite a base south-of-the-border, Grady's membership is 100 percent Canadian proof accounted in the control of the control

bass does its job, the guitar does its job and the drums are all over the sonic spectrum. There's no easy way around that, you can't fake your way through it. The sound that they produce becomes signature to the band, and Nina really does have her own signature.

"I mean the other drummers were great, but they were almost too connected to the same stomp that we were putting down," he adds. "It had a sort of monochromatic kind of thing-like our first record is sort of monochromatic, I find. I'm not disappointed with the way it turned out, but it all just goes stomp and steer-it's like a drag race, where as this is more like a road rally where there's curves and you gotta slow down

Since moving to Austin, Johnson has become a fixture at Willie Nelson's Pedernales Studio, laying down not only Grady's three records there, but Gov't Mule and Nashville Pussy. According to Johnson, there's something special that draws him back to that

Well, it's Willie's place, you know, and his vibe just permeates the entire joint, he laughs. "Willie's office and his chessboard are there, he's out on the golf course, Ray Price has walked through the door, Merle Haggard has walked through the door, Kris Kristofferson-I

mean, there's just like fucking amazing, legendary people that just drop by or do stuff there. So whatever you're doing in there you tend to raise your game to its highest level because it's like, 'Wow, there's been some no fucking around going on in here.' If you showed up there you better have meant it."

Johnson says that he's seen the vibe manifest itself in varying degrees throughout his time in the studio: Nashville Pussy recorded its latest record there without vocals, and then singer Blaine Cartwright sat down in Nelson's office and cranked out the words to 12 songs in an afternoon, with Gov't Mule's Warren Haynes doing the same thing. Even Johnson has felt the magic while recording Grady's latest.

The song 'Good As Dead' on our record," he recalls, "we had already recorded most of the record and at that point we were just doing bonus stuff, cover songs, just whatever tickled our fancy 'cause we were already set up and I was just like, 'Guys, just hang on for a sec,' and I went next door, same thing, man, I came out of there with 'Good As Dead' and 'I'm a Sinner Too,' two songs from the record, and those came together in minutes. The place is

For Johnson, the shift between pro ducing or mixing for someone else and creating the music with Grady is an imperceptible one. In the end, it's all about making the best music possible,

regardless of what role he's playing in the process.

"You know what, it's all music and it's like one big instrument, the studio," he says. "It's like a giant keyboard instru-But a double-neck guitar has got a lot of buttons to push and a lot of strings to set in motion, a bass guitar's only got four strings but it's no less important or intricate. So the studio to me is just a really super intricate instrument and I can make music with it.

"Ultimately you're just channeling the flow of electrons to push paper-to push the paper speakers, little headphones or your car stereo or whatever, and it's supposed to invoke an emotional response," he continues. "The last thing you want is for the music to come out of those speakers and the people to be non-committal about it either way. You got to have people that get emotional over it-it's got to mess them up. I'd rather people absolutely hated the Grady record-in some sense that's kind of great for me, like, 'Great, I was really trying to piss you off, because that means that if this pisses you off then there's going to be people that really like it passionately." V

It's Willie's place, you know, and his vibe just permeates the entire joint. Willie's office and his chessboard are there, he's out on the golf course, Ray Price has walked through the door, Merie Haggard has walked through the door, Kris Kristofferson-I mean, there's just like fucking amazing, legendary people that just drop by or do stuff there. So whatever you're doing in there you tend to raise your game to its highest level.

record than on previous records just

It offered a little bit of balance," he The local such beautiful rextures Mostro tarial against the grant wall

While the band's wall of sound is still front and centre, like Big Sugar before it I've known the guy for like 25 years and we've played together for all of that time," he says. "It's like it's just one big thing, so having a drummer who comes in and stands up on her own and adds to the conversation-she's not just following this massive thing around the yard, she goes in an opposite direction or she's complementary to it and she

"And look at it, man, it's a three-piece band," he continues. "If we were five or sex sustinuments, the drummer's stell important, but in a three-piece band there is nothing else in that range. The



MUSIC

THURSDAY

ARDEN THEATRE L.

BLUE CHAIR CAFE

BLUES ON WHYTE TH

CENTURY CASINO

COAST TO COAST

CROWN PUB. 6-25 freed Thursday. Drum and Bass, Dub-Step Hip Hep, Break Seass upm

DEVLIN'S The Marco

HAMEN-SOCIAL CLUB

FILTHY MCNASTY'S

IVORY WAR Jeffery Straken songer songw pianist)

JUBILEE AUDITURIUM

JULIAN'S Gashim Lawrence (piano jazz); 8pm L.B. S PUB Open jam with Ken Skoreyku apm

LIVE WIRE BAR Open Stage Thursdays with Gary

WORTH GIVENORA HALL Jam by Wind Re Old Jame Enddless

RED-PIANCEBAR Hone

RIVER CREE The

STARLITE ROOM

BILL / BOB'S LOUNGE Escape is principle ment

BUODY'S D' Soncy contr opm; no cover before 10pm Shiwana Millionaire Wet Underweit (1881)

GINGUR SKY Urban Substance Thursdays

HALO Thursdays Fo Sho with Allow Dis Of Degre Junio Brown

LEVEL 2 LOUNGE Out

NEW CITY SUBURBS

ON THE ROCKS.

OVERTIME SOUTH Retro

MENDE A VOLUS PUB

STARLITE ROOM Music

TEMPLE succey comple Transcrive when it, from DCD, optimize rrime, Miyuru Fernando; 9pm (door): \$5 (cover)

FRIDAY

BLUE CHAIR CAFE The

BRIX & Marke Roste Band (EP recease). The Chris Tabbert Regret Manuela.

CASING EDMONTON

CASINO YELLOWIEAD

COAST TO COAST Open Stage energy industright with host Leone Burkey at 9pm

DEVANEY'S TRISH BUB

DVS TAMERA Fore 32d with The Duped; 10pm; \$8

EARLY STAGE SALOON-Stony Plain Myrol with Gord Matthews and Fred Larose

EDIDIE SHORTS Warming to rover Hands warming change and rolly; no cover

ENCORE CLUB . Play

gustains with a singer and a Flamenco Gancer, 7:30pm; 13a Seananet o Gracillo 1826 (theatre) at Festival box office

FRESH START CAFE

HAMEN SOCIAL CLUB

HYDEAWAY Life Against Deam Baileth, Bastard Son Joen Moss, Spini

IRISH CLUB Jam aciston.

FESTIVAL PLACE

HEKYLL AND HYDE

NORWOOD LEGION Uptown Folk Club open stage: Team (door) (document)

ON THE ROCKS Mustar 180 DEGREES Somend.

PALACE CASINO WEM

REDNEX BAR Looking Bast, Night at the Chelse: Growned Sta RED PHANG BAR

ST BASIL S CULTURAL CENTRE de Monte Cont Club: Kane/Welch/Kaplin.

SOBEYS - Jasper Ave Light Rauli block, ons 5 Section

STARLITE ROOM

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WILD WEST SALOUR

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WITH STRIKER
E TOWN CEATDOWN
SDIGUNS OVER TOMBSTONE

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Cincical

AZUCAR PICANTE Every

BAR-B-BAR DJ James;

BAR WILD Bar Wild Pridays

BUDDY'S DJ Arrow Chaser;

CHROME LOUNGE

SMERRE BALLBOOM

ESMERELDA'S Ezzies

FUNKY BUDDHA—Whyte Ave Top tracks, rock, retro with DJ Damian

GINGUR Flossin' Pridays: with Bomb Squad, DJ Solya, weekly guest DJs

NEWCASTLE PUB Fridays House, dance mix with DI

START ME SOUTH ROLL

PLAY NIGHTCLUB The

ROUGE LOUNGE Solice

STONEHOUSE PUB Top

SUEDE LOUNGE DE NIC-E

TEMPLE MYSEN SPIN AUNDERBAR Way with

DE URIL & CRITINATER

WINSPEAR CENTRE

BLUE CHAIR CAFÉ John Reischman and the Jaybirds

BATURDAY

BLUES ON WHYTE Sat afternoon Jam; Tim Williams (evening)

CARROT Open mic Saturdays; 7:30-10pm; free EASING EDMONTON

Ca (INO YELLOWHE AT) Stars Tonight (tribute)

CROWN PUB Open stage with Marshall Lawrence; 1:30pm (sign-up), every Sat a-spm; Mr Lucky (blues roots), 7-11pm, no cover

Patsy Amico and Brian Gregg (folk, blues, country, original roots); ypm-iam; no cover

DUKE OF ARGYLL

DV8 TAVERN TO

EARLY STAGE SALOON-

ENCORE CLUB So

HAVEN SO CIAL TELEBR

HILLTOP PUB Open stage/ mic Sat: hosted by Sally's Krackers Sean Brewer;

IRON BOAR PUB Jazz in

IVORY CLUB Duelling

JAMMERS PUB Saturday

JEFFREY'S Rollanda Lee (jazz classics); \$15

JEKYLL AND HYDE PUB

Headwind (classic pop/s 9pm; no cover

L.B.'S PUB Molsons Sat

open stage every Saturday afternoon hosted by Lenny and The Cats; 5pm MARYBETHS COFFER

HOUSE - & saurnerst Effengy (jazz); no cover MORANGO'S TEK CAFÉ

MEW CITY DISWIE

NO OF SHIELD INCOME.

ON THE ROCKS Mustard

PALACE CASINO-WEM

PAWN SHOP State in the Stars (DVD release party). Crash Parallel; 8pm

QUEEN ALEX HALL

REDNEX BAR Whiskey Wagon, The Give Em Hell Boys, The Hook'em Review (Burlesque extravaganza), silent auction, charity event for the late Jessica Martel's children

Me Next, Have Nots, The Fireseeds

DIVER CHIEFLINE

Lounge The Emeralds

Collective Soul; 8pm; \$59.50 at TicketMaster

SOBEYS-Jasper Ave

STARLITE ROOM Della

to Dublin, Rush Arora, MC Zulu, Shamik (Human Beatbox), guests; 9pm; \$20 at TicketMaster, Blackbyrd

TOUCH OF CLASS Dan

WILD WEST SALOON

YARDBIRD SUITE Double

LOUNGE Punk Rawk Saturdays with Todd and RED PIANO BAR Hottest

HEW EXTY SHOULDING dueling piano show featuring the Red Piano Players; 9pm-2am Saturdays Suck with Greg Gory and Bluelay

PAWN SHOP SONIC

Presents Live On Site! Anti Club Saturdays: rock, indie punk, rock, dance, retro rock; 8pm (door)

PLANET INDIGO-Jasper Ave Suggestive Saturdays: breaks electro house with Pl

RED STAR Saturdays indic rock, hip hop, and electro with DJ Hot Philly and

RENDEZVOUS Survival

MUSEUM Northern Lights Folk Club: Roy Forbes; 8pm; 325 (adv at TIX on the Square, Acoustic Music, Myhre's)/\$30 (door) and Roller Skating Disco:
Top 40 Request with a mix
of retro and disco; 1-4:30pm
and 7-10:30pm; www.sports
world.ca SORRENTINOS-South

STOLLI'S ON WHYTE

SUEDE LOUNGE The Finest Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snapl: Every Saturday, Cobra Commander and guests with Degree, Cobra Commander and Battery; 9pm (door); \$5 (door

WUNDERBAR Featured D) and local bands

Y AFTERHOURS Release RUNDAY

ARTERY Rock-a-Bye Baby a: fundraiser for Stollery Children's Hospital; 7pm

RESTAURANT Jazz on the

BLUE CHAIR CAFÉ Jim

BLUES ON WHYTE

DEVANEY'S IRISH PUB

DVS TAVERN Let's Dance

EDDIE SHORTS Sunday

acoustic oriented open stage hosted by Uncle Jimmy; all gear provided; 9pm-1am

FESTIVAL PLACE Buddy

HAVEN SOCIAL CLUB

Wed Open Jam: Hosted by Jonny Mac, 8pm

MENTER-SE Albert Open stage/jam every Sun; 2-6pm

8pm (door), 9pm (show); \$20 (member)/\$24 (guest) at TicketMaster SUMMERS CENTRE

MORAVIAN CHURCH

CONVOCATION HALL Jablonski Memorial Concert: Stéphane Lemelin

AZUCAR PICANTE Every Sat: DJ Touch It, hosted by DJ Papi

BLACK DOG

FREEHOUSE Saturday DJs on three levels. Main Floor: Menace Sessions: alt rock/electro/trash with Miss

HYDEAWAY-All Ages Arts Space U225' Songwriter's Stage: 7pm, \$5 donation ESMERALDA'S Super Parties: Every Sat a different J AND R BAR Open jam/ stage every Sunday hosted by Me Next and the Have-Nots;

FLUID LOUNGE Saturdays

FUNKY BUDDHA (Whyte Ave) Top tracks, rock, retro with DJ Damiar GINGUR SKY Soulout

NEWCASTLE PUB Sunday

HALO For Those Who Know: house every Sat with DJ Junior Brown, Luke Morrison, Nestor Delano, An Rhodes

PERSONAL VIEW PRINT

Saturdays: Top 40, requests with DJ Sheri

NEW YORK CHEWIC

LEVEL 2 LOUNGE Sizale Saturday: DJ Groovy Cuvy and guests

O'BYRNE'S Open mic jam with Robb Angus (the Wheat Pool)

DRITHE ROCKS

Shocker Sundays with The Consonance; 9pm

DEBLANDON I PHE

SECTION OF THE REST OF THE REST.

CHURCH Jazz and Reflections: Rolanda Lee and the Canadian Hot Stars

Polujin (classical guitar); 5pm

CENTRE Slipknot, Deftones 6:30pm (door)/7:30pm (show); all ages; \$57.50 at TicketMaster

Classical

MISSEPRAN CERTIFIE

Dis

BACKSTAGE TAP AND

FREEHOUSE Sunday Afternoons: Phil, a-ypm; Main Floor: Got To Give It Up: Punk, Soul, Motown, Disco with DJ Red Dawn

BUDDY'S DJ Bobby Beatz; 9pm; Drag Queen Performance; no cover before

FLOW LOUNGE Stylus GINGUR Ladies Industry

NEW CITY SUBDIFIE

OVERTIME DOWNTOWN Sunday Industry Night: Request with DJ Bo

LOUNGE Reggae on Whyte: RnR Sundays with DJ IceMan; no minors; 9p

MONDAY

PLACE DIDG FREEHOUSE Sleeman

BLUES ON WHYTE Ross

DEVANEY'S IRISH PUB Open stage Mondays with different songwriters hosting each week; presented by Jummy Whiffen of Hole in the Gustar Productions; 8-12

FESTIVAL PLACE





COMMENT >> MUSIC TELEVISION

Videos return to TV

AUX aims to be the nation's new music station

in at least a decade—something I never on the Internet, on blogs. But there was thought fd see again: a music television station that actually shows

Seeing the "gap in the market,"

programming about music. Interviews with underground artists. Music videos from a playlist that's actually larger than a flash-and

It's called AUX, and it's available from Ontario out to Nev

BOX Television, the people behind AUX, BOA receivable, the people bennia AUX, are working to get it onto televisions in the West, too. They fought hard to get the station onto the basic digital cable labell ineup on Rogers, Canada's biggest cable carrier. It's not buried up in the 400s where you find foreign-language TV and porn.
For now, westerners can go to aux.tv or

check out embedded AUX programming on its sister station, BITE Television.

But it is exciting. The station plays videos from up-and-coming Canadian acts and acclaimed underground music from outside of the country. It's about what's viral. It's about what's new. It's not there

"Music culture in Canada is thriving Khanna, President of AUX and Co-CEO in the bars and in the concert halls and

eek, saw something I hadn't seem : venues. You see how vibrant the scene is

Seeing the "gap in the market," GlassBOX got its CRTC approval

But do we need a new music station when we can simply see the videos we want to see on YouTube or on our favou-

Khanna makes some compelling arguments. He points out that people seeking out videos on the Internet are looking for bands they already follow, they aren't askthing they have never seen before. So, to need to be seen by loyal viewers who

And, despite all of the stuff you read about TV being killed by the Internet, Khanna said that TV viewership still outdoes Net viewing by a 10:1 ratio.

"In terms of reaching our target audi-

And, AUX looks to be a taste-maker rather than a follower, as other music stations were in the past Khamil the young music fan, who is expose far more music through the interes generations before, is a far more animal. The young music fan won accept what any programmer will se .

media covering music offer a wid.

They are more discerning in their tanthey are more critical about the many or sic out there and, to us, it doesn't matter It's in the Top 40 or its some artist no to has heard of."

When I first tuned into AUX, it was , . . ing a video by the Black Dahlia M. . . a death-metal act. Then I saw Cypne program dedicated to alternative hip : .t. saw videos from the likes of Canadiar darlings like Two Hours Traffic and H lerado. And there were no creenty shows or reality shows or Gossip Gir

If it wasn't playing music or commerc . It was people talking about music or no. viewers—such as the iconic Alan Crochatting with bands.

A music station that actually play music. Weird. 🗸

Steven Sandor is a former editor-in-chie of Vue Weekly, now an editor and author

Dee-Jay Monday Night Soul, R&B. British Invasior Ska, Rocksteady, and more with Michael Rault

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wison and Darrek Anderson; 8pm

Classical

CONVOKATION BALL

BAR WILD an amount some Mondays: Service Industry Night: no minors: opm-2am

FLUID LOUNGE Mondays

LOUNGE Daniel and Fowler (eclectic tunes)

TUESDAY

SURELY TEMPLE

DOORS SPW-SS COVER-SS.56 DOUBLES BUTRON, OPTIMOS PRINT & MYYURU FERMANIA

WWW.STARLITERCOM.CA

BRILLS BAR THE MARKET

DRUID-Jasper Ave Open stage with Chris Wynters

PERYMAL PLACE

L.B.'S PUB Ammar's Moosehead Tuesday open stage every Tuesday night; opm-aam; featuring guests, hosted by Mark Ammar and Noel (Big Cat) Mackenzie

SEMEMBI CURTIES

SECOND CUP-Stanley Milner Library Open mi

SIDELINERS PUB Tuesday All Star Jam with Alicia Tait and Rickey Sidecar; 8pm

MINISPEND CENTRE

VARIABLE OF THE

BLACK DOG

ENTERHOUSE MANNEY TO THE

BUDOY S TO MINISTER

ESMERALDIA S NO

FUNKY BUDDHA-Whyte Ave Latin and Salsa music, dance lessons 8-ropm

LOUNGE 'abilly, Ghoul-rock, spooky with DJ Vylan Cadaver

PROHIBITION Tuesday

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly PORTENOALD

Night; 7-10:30pm; ww sports-world.ca

WEONESDAY

ARTERY Acoustic Showcase: Paul Bello (door); no cover

BLUFF ON WITH FE

COPPERMOT RESTAURANT Live jazz

EDDIE SHORTS Wed open

HAVEN SOCIAL Open stage with Jonny Mac, 8pm State 2000

HYDEAWAY Torngat,

LEVEL 2 LOUNGE Open

MYER HOROWITZ THEATRE Amy Millan (Stars), Bahamas; 7pm; \$17.50

NEW CITY Circ-O-Rama-Licious: Gypsy and circus fusion spectaculars; last Wed every month

PAWN SHOP Grady featuning Gordie Johnson of Big Sugar; 8pm (door)

PLEASANTVIEW COMMUNITY HALL

PROHIBITION Wednesdays with Roland Pemberton III

RED PIANO BAR Jazz and Shiraz Wednesdays featuring Dave Babcock and his Jump

RIVER CREE Wednedays Live Rock Band hosted by Yukon Jack; 7:30-9pm

Equipment Open Mic every Wed, 8-10pm

2 (EEE 3 FEA 1 Oll Mase College Plaza Open mic every Wed; hosted by Ernie Tersigni; 8:30-10pm

TEMPLE Wyld Style Wednesday: Live hip hop, every Wed; \$5

MINISPEXA CENTRE

Simple of the last

BANK UNTRA TRUNGE

PLACE COTE
FREEHOUSE Main Flo.
Blue Jay's Mess. New Mes.
Night: Brit pop, new Mess
punk, rock 'n' roll sa to!
Cool Joe

BUDDY'S DI Dest :

DIESEL ULTRA LOUNGE

NEW CITY SUBURBS

NIKKI DIAMONDS RED STAR Gues

STARLITE ROOM A

STOLLI'S BeWednesdays H
progressive and ere
with Rudy Electro
Space Age and working
guests: 9pm-2am ore
beatparty.ne:

WUNUERBAR

Y AFTERHOURS YN

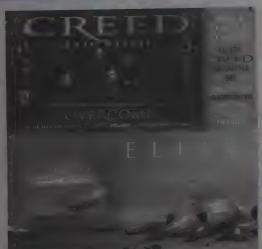
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MUMIY TROLL MYMMA TPONIS

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WITH GUESTS - DOORS AT 8PM - 18+ NO MINORS

EUROPEAN MARKET 660/17/STREETS COMORTON, ALBERTA FUROPEAN DELI AND RUSSIAN BOOKS 8432 182 STREET, EDMONTON, ALBERTA

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ALL THAT REMAINS

Maylayu Staje Darashi

OCTOBER 28
EDMONTON EVENT CENTRE

The state of the s

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FROM

S ALSO AT BLACKBYRD

Just for laughs

Amy Millan says you've got to have fun on the road

CAROLYN NIKODYM

CAROLINE VUENEERLE ES

my Millan's latest solo album, Masters of the Burial, is a record for chilly nights and warm red wine. It's a collection of songs to scratch at the places we've hidden our transgressions and embarrassments, to find them still there, but in a safer place.

"I tried to dedicate myself to the gentle," she explains. "With the last record, sitions and covers of musicians she respects, like Jenny Whitely, Sarah Harmer and Death Cab's Ben Gibbard.

and Death Cab's Ben Gibbard.

"Ididn't really think of covers as something that was away from the genre that I'm in, with the toxic roots that I'm doing," she says. "The tradition of folk music, country music, the people who sing it, when they put out records, they put out songs from the past, or songs from their friends. And so to me, I'm just continuing on something that

what's better than that?"

There is also the fact that her work with Stars and Broken Social Scene keeps a tight rein on her time, and when she writes for herself, compositions start alone with her guitar—moments not terribly easy to come by.

While Millan and the other Stars have

While Millan and the other Stars have been in studio with a new album, she's taking some time to hit the road in support of Masters of the Burial. It helps that she gets a lot of support from her fellow musicians (some even guest on Masters), and it's a short tour in the context of some of the monster cross-continent treks the Montréal band has made over the last handful of years.

"It's quieted down for the first time in about four years. I can feel my toes again," she says. "It helps that I have a great group of people who I really love and who make me laugh everyday. So the whole thing about being hilarious is really important. Like if you're touring with curmudgeons, I urge you to get off the road and meet some people who make you laugh—because it's really the only way to get through it." \textstyle \text{ }

WED, OCT 21 (7 PM)

HOROWITZ THEATRE, \$17.50



MASTER OF HER DOMAIN >> Amy Millan comes down from the Stars to release

If you're touring with curmudgeons, I urge you to get off the road and meet some people who make you laugh—because it's really the only way to get through it.

a lot of the songs I had written pre-Stars and Broken Social Scene, so I had this urge to incorporate pop music with the softer side of the acoustic. And because I have the ability to scratch the itch of pop music with the two other outfits that I am a part of, I was able to say, all 1 songs are going to be the approach of pure softness."

With a second album under her belt, the surprise of Millan's country-tinged music has made way for real acceptance. Her brand of toxic roots is no schlick. She embraces it in both her own composeems very natural, Johnny Cash, Willie Nelson, Patsy Cline, Loretta Lynn, Steve Earle, George Jones, Townes Van Zandt Emmylou Harris... I could go on and on and on, really. "It's always the fact that you wish you'd

written it, and you haven't, so you basically just adopt it as your own and have the joy of being able to sing it every night," she adds. "I think the Richard Hawley melody is just one of the most exquisite melodies ever written, and of course, the Death Cab song makes my mom cry every time she hears it—

GIGS THIS WEEK

FRI, OCT 16 (8 pm)
... 2400 YOU WILL RIMEN US BY THE TRAIL OF SEAD

WITH FUTURE OF THE LEF STARLITE ROOM, \$20

Here's a few facts about ... And You Will Know Us By the Trail of Dead you may be interested in:

1. The band is from Austin, TX, but its chief creative elements—Jason Reece and Conrad Keely met in Hawaii and have been friends since childhood.

2. The band actually started in Olympia, WA.

3. The band's first release was a cassette-only compilation of

4. No trails of dead have ever been witnessed emanating from the band. In fact, the group has yet to murder anyone, let alone leave a "trail" of "dead" in

FRI, OCT 16 (8 pm)



WITH WAR BRIDES, FOAM LAKE

While scrapbooking is the exclusive province of bored housewives and your uncle—the one who's a "confirmed bachelor"—It seems that a group of three young men who play what they refer to as "really noisy rock 'n' roll," have taken the activity to heart, liking it so much as to choose it for a moniker. Playing its inaugural show, Scrapbooker is

gearing up to record an EP this winterbut if you ever wanted to be that gry who says things like, "Yeah, well, I saw these songs live well before they were ever recorded," or, "This bands realing gone downfull, since its first show well then maybe this show is for you

TUE, OCT 20 (8 pm) JOHN PRINE

WINSPEAR CENTRE, \$51.50 - \$61.50

Look, I don't know John Prine personally or anything, but here's what someo-else said about him: "Prine's stuff is personally and the proustian existentialism. Midwester mindtrips to the nth degree And writes beautiful songs." Do you know who said that about him? None of the beautiful songs. The principle of th

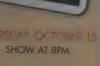




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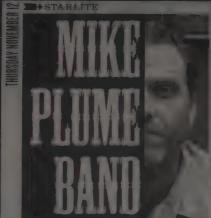
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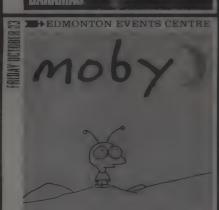


PLUS GUESTS J.P.
PINK MOUNTAINTOPS





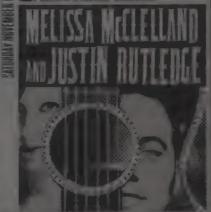














PROPAGANDHI THE HIDDEN CAMERAS, CENTERIAN INC.

I yam what I yam

Bassist Gray says Slipknot is about being true to itself



BOO! >> Halloween comes early when Slipknot hits town at Supplied

PARE BENEGY

We used to play these games ... people would do anything for money, so we tried to figure out the craziest, dumbest shit you could do for money. 'chuckles Slipknot bassist Paul Gray. He's thinking back a decade to when Slipknot first started touring to support its self-titled debut, which saw a 10th-anniversary re-release earlier in this year.

Back then, the band was a mere-but-growing shadow of the mask-wearing metal vanguards it's become between then and now, and the members were celebrating their growing reputation with off-stage antics. One of the earlier-mentioned quick cash-challenges is included on the re-release's bonus DVD (in amongst a making-of documentary and other special content), and though it's not what Gray sees as their most over the top—"No one died or anything, but it was freakin' disgusting. I can't watch it myself," is all he'll say about that incident—it still involves a sound technician and a taser, and should be more than enough to Elve fans sound lechnician.

and a taser, and should be more than enough to give fans some Jackass-style kicks.

That's probably what you'd expect from Slipknot as far as backstage antics go, the kind of thing you either love or roll your eyes at the band for indulging in. But whatever your feelings, given the band's association with the nu-metal trend that flared up in the '90s, you probably didn't think Slipknot would still be going strong after 10 years.

with the 90s, you probably didn't think Slipknot would still be going strong after 10 years.

Gray doesn't really agree with his band's association to the genre—he thinks Slipknot got pegged with the nu-crowd when it made its first album with Ross Robinson, known for producing a bulk of nu-metal bands. He's always seen the band as exploring the types of music that its nine mem-

Ders wanted to explore.

We did what we wanted to do, always. Shit, back in the day we had a country song, y'know what I had been be says. We had songs that had slap and the says. We had songs that had slap and the we'd go into a Ministry kind of sound, industrially kind of thing, into other heavier riffs. We're all musicians, and we always wanna play if that seeps us inspired and keeps us challenged. And do it, or what's the point?

Slipknot's sound has changed over the years, in ways both obvious and subtle: the band's last two releases, 2004's Vol. 3: (The Subliminal Verses) and last year's All Hope is Gone, both feature lessintense, "moodier" songs to counterbalance the group's earlier, more visceral brand of metal. Not that the band abandoned the headbanger platform it built its reputation on—it just, as Gray matter-of-factly says, "painted ourselves out of the corner we were painting ourselves into really quickly."

We did what we wanted to do, always. Shit, back in the day we had a country song, y'know what I mean? We had songs that had slap, and slap-pop bass that sounded like the Chili Peppers.

"The new record actually has more of the heavier stuff than any of the other records. Some of the songs are just heavy. Heavy as hell, way heavier [than previous releases]," he emphasizes. "Then we've also got some of the most melodic stuff we've ever done, too, like 'Snuff', which is a song hat we are going to start playing live, believe it or not, and people are gonna trip. Who ever thought they were going to see Slipknot sitting down on-stage with an acoustic guitar?

That's part of being a band," he continues, "it's part of growing, it's part of not limiting yourself to be one certain thing. It's part of being open minded, and trying different things. So as long as we just stay true to ourselves, and write music that we like, regardless if it's heavy as shit or acoustic or freakin' jazz or Samoan music, I dunno. As long as it's true to us, and it's what we're into and what we're feeling, then it's Slipknot, and it's gonna be that way. And we'll put that shit out every time."

SUN, OCT IS (6:30 PM)
SLIPKNOT
WITH THE DEFIONES

JCL PRODUCTIONS

UPCOMING EVENTS LISTING





THU OCTOBER 29 AT PAWNSHOP







FRI NOVEMBER 27 AVENUE THEATRE





The sound of solitude

Jennifer Castle's latest was created in isolation

DAVID KENDY

// DAVID@VUEWEEKLY.COM

ennifer Castle, the tender-voiced singer-songwriter otherwise known as Castlemusic, seems like she'd be pretty identifiable as the solitary sort even if she wasn't the only member of a band whose most recent album was called You Can't Take Anyone. Speaking two shades above a whisper, she has the breathy confidence of someone who very clearly has had some time alone to think, a thoughtful concision and flow that doesn't feel rehearsed so much as thoroughly mulled in her own head.

Not that the music doesn't help. Spare guitars and pianos exist somewhere between stripped-down pop and casual folky strumming, properly neither. Her voice wavers and dips throughout, almost playing peek-a-boo with the listener. Her tyrics, too, are only rarely direct, her meaning usually buried in an extended metaphor or impressionistic sketches, the expression of someone who's not quite used to just coming out and saying it.

As much as it seems a part of her, though, the songs on You Con't Toke Anyone are also a product of geography. Written and partially recorded while Castle was doing a residency on Toronto Island, they are in some ways her reaction to being surrounded by a major metropolitan centre, but still quite isolated at the same time.

"I think that I had to confront whether being alone was scary or not," Castle says, pointing out that that loneliness



CASTLEMUSIC >> Jennifer Castle is the singer-songwriter behind the name - supplied

was figurative at first, but quite literal on the island. "On Toronto Island, you're all alone, in many ways, because you can't get off it after 10:30 at night. It's just this quiet place, and then you look across the water and see the entire

landscape of Toronto, and it's just a really funny place to be at the end of the day. You can't shake it as an idea."

Castle has had no choice but to shak

Since You Can't Take Anyone was reco...

cd, her star has not only risen, the star has not only risen, the star has not only risen. It was not to tours with Pinal Fantasy through England and now Chad Van Gaale through Western Canada, but she also become a mother. Castle admits that her new life is something of a challenge for her, especially since, as she explains, alone time is as important to her personal life as her creative one

Tkind of adapt to being around people, which I guess everybody does, but to really come to terms with what I account feel about something or what I actually want to express, I need to be on my awa, the asys, getting quieter the longer she thinks it over, before picking back up. "It's not until I get back on my own the latter that I might actually need to be thinking about something." \(\bigvee\)

SUN, OCT 18 (7 PM)

CASTLEMUSIC

WITH THAT YAN GAALEN

NEW CITY UPCOMING-UPCOMING-UPCOMING











SCREECHING WEASEL and THE CREEEPSHOW TIX NOW ON SALE!!!
SINCA IS EVICTOR THE CREEEPSHOW TIX NOW ON SALE!!!

PREVUE // MIESHA & THE SPANKS

Changing the tune

Miesha & the Spanks' new album moves from alt-country to rock 'n' roll

BRYAN BIRTLES

// BRYANGUIEWEEKIY COM

don't want to get anybody in trouble, but definitely one of our team spent the night in Jail."

Tour stories usually involve a romantic encounter or an epic drive, perhaps a recounting of the terrible food consumed from 7-11s nationwide—beefand-nacho-cheese soup anyone?—but jail time is serious business. For Miesha Louie, the titular head of Calgary garage-rock duo Miesha & the Spanke, going on tour with Regina's Hot Blood Bombers was bound to be something that would lead to excitement, but when one member of the touring parry ended up in a Halifax jail—and she's not saying who—things became, perhaps, a little too dramatic.

"It was a late night and we were a block from where we needed to be and the left blinker hasn't been working so that's how we got pulled over. One of us was a little too drunk and they got taken away and we didn't really know what was going on or where they went and we got some people to call around and we figured out that they were going to have to go to court. Then they just showed up [the first sourcement and such they need whed guilty. It was pretty dramatic—we didn't know what was happening."

East Coast shenanigans aside, having tour mates works for Loule, who explains that while it's sometimes hard to get two not-so-well-known bands squeezed onto a bill far away from home, having more people to ride around the country with means that, not only is there less chance of being bored, but there's a guaranteed turn out at each show, even if it is small.

"As a two-piece I can squish into their van easily because they're only a three-piece so it saves everyone some gas money, but it's harder if you've never been somewhere before to get two out-of-town bands on a bill. It's like, 'Well, one of you guys could hop on, but I don't know about two,'' she explains. 'We were talking about now it's weirder to have two small bands because in the spring we toured with Endangered Ape who are a seven-piece band so even at shows with a turnout there were seven people a least right up front partying and selling, but when [Hot Blood Bombers] 2 up, because we're sharing a drummefor the eastern part, then it's no up front for their set if we're at a snow where nobody's there.'

With turnouts almost guaranteed to be better when Muscha & the barns returns to its home province of these Louie is pleased to be supporting the barns of the better than the better than the barns september. Having gotten togething the barns of the barn

"It's a nice mix. The last seven-include pretty all-country because it came arreity from an acoustic project after Bogan
broke up, but now that I'm playing with
the old drummer from Bogant again
picked up a lot more rock 'n' roll and
we write songs they're getting more and
more rocky," she explains. "Minmadefin
Me' was the last song and probably the
most how we want everything to sound
so it's kind of just right where we
want
everything to be going." W

MIESHA & THE SPANKS
WITH HOT BLOOD BOMBEN
NEW CITY

Something from nothing

Torngat sheds its education to create chamber pop



CLASSICALLY-TRAINED ROCK 'N' ROLLERS >> Torngat plays pop music like it's

BRYAN BIRTLES

Inding inspiration in the Canadian Indiscape is as old as Canadian art itself Starting with the famed Group of Seven, nothing has proven a more enduring font of creativity than the natural beauty of this country. For Montréal chamber-pop trio Torngat—the band took its moniker from the rugged and treeless Torngat Mountains which run

through Labrador and Quebec, finally ending in Nunavut—that beauty didn't just inspire the group's name, but it was also a metaphor for the way the group creates music.

"It was actually the process that we used to compose in the beginning of Torngat—we used to compose the beginning of the songs and the ending of the songs and we would always keep the middle as a place to improvise and to go wherever we wanted and we would

then go to the end which we wrote," explains dummer Julien Poissant. "If you ever go to the Torngat chain of mountains, you get dropped by helicopter and then they give you a spot where you'll get picked up, but you need to figure your own way to get there. So it was a metaphor for how we used to compose in the beginning."

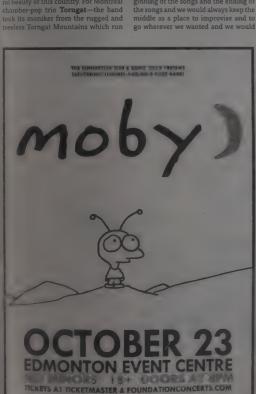
And though Torngat norionger leaves the middle wide-open to improvisation still defines the group's live show. The songs are more tightly composed now, but at the same time there are plenty of spaces to branch out into, to add something new each time. This kind of thing could go off the rails quickly for anyone not well-versed in it, but Torngat keeps it together Poissant says.

"It never totally fell apart, but I think sometimes I thurst more than other times. I think generally it's just about the energy—for me when you improvise it's not about having the exact note you want in a certain spot—it's about the energy and the spirit that you're giving away," he explains. "Let's say you're not in your mojo, things aren't working that night, if you let people know that then people can feel that energy drop. It's like a conversation, sometimes you have good ones and sometimes you have not as good ones but it's never bad."

All three members of the band studied music at Concordia University in Montréal, but Poissant insists that, though the members use the language of composers, the group's songs are much more akin to rock 'n' roll and not approached in a way similar to that of someone classically trained.

"For a lot of people that study, they use what they've learned as a tool to compose, but I think the way Torngat approaches it is almost like we haven't studied. Our process is all based on jamming and improvisation and it's not like jazz where we follow chords, it's more like free jazz. It starts from nothing and it just builds—I don't think we approach it in an intellectual way." W

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NEW ALBUM, SAINTHOOD, IN STORES OCTOBER 27!



The xx (Young Turks)



DAVID KERRY

Young love lingers the longest, for good or ill. It isn't really a lack of maturity so much as a lack of experience, the ins and outs of love still so raw and untested that everything feels so much bigger and so impossible to ever experience again. To some extent, that's true: every time we go through it again, we gain a little perspective, though that's another way of saying we get a bit more distant, too. Nothing will

tet The xx isn't explicitly about young and longing, the base drive to get to-gether and the heady isolation of get

mend the group's sound—surprisingly

the biggest strength is the interplay between singers Romy Madley Croft (who also handles guitar) and Oliver Sim (bass). Sounding alternately like someone trying to get you into bed and after—her a little more of the former him a little more of the latter—they set the mood perfectly. Trading weeks over point out the slow death of individu-ality inherent in love, they seem steps from ripping each other's clothes off, brimming with the invincible confidence of young love; immediately af-ter, on "Heart Skipped a Beat" robotic hand claps background a heartbroken lament, ending with them trying to take some kind of bitter comfort in the fact their feelings might be nothing new in the grand scheme. This kind of back and forth is all over the album, and hints that these

pups know a fair bit more than they ever let on at once. "Shelfer" heart-ripped-out bit of soul magic, words to come off as desperate, punctuated by a clawing make-up offer that serves as the chorus: "Maybe I had said / Something that was wrong / Can I make it better / With the lights turned on?" "Basic Space" might be the get-back-together number that

fucking off, as well as The xx's dance and atmospheric tendencies, is (rath er appropriately) perfectly captured in "Crystalised" which ranges from breathy, interplayed lines over nothing tar line and thumped bass. The music is the perfect counterpoint to the final reminder to go slow, and the song ends



placed moreso on

Drum's Not Dead-era Liars with furne synths, jiggling bass and just one drummer—albeit one whose kit is more crucial than the vocals to the more Crucial than the vocals to the more Los Rings Pt of and to the Dance whip up a bothy, opening alw that, with a few breaks, the band many tains throughout the disc. It's not so much danceable as it is a collection. whirling, moody beats you'll occasion ally get helplessly caught in PAUL BLINGS

Steamboat 含含含含含



Steamboat sounds like it would be right at home of well. a steamboat Matt McLaren soothing baritone voice and the omni-

present Hammond organ make you steamer—until you realize that you're stuck in cold, cold Alberta, But when it not rubbing the local climate in your face, this EP offers five rollicking, relaxing tunes with a great mix of bluesy ryics and keyboard solos. The only real wear out its welcome in just over three DEWIST RIBLIA

Monsters of Folk



One would hope ed artists at and

thing Monsters of Folk finds M. War good thing. There's nothing take off the neadphones bad gether far more than anyone like.

ing around in their spare time, which



dish Prodigy

Like the art that acmusic can be lo-fi and aggressive, an that blends the

mal blends the mand of recording in your apartment's mang room with the heaviness of Black sabbath. It's like a photocopy of a phonocopy of a photocopy of a guy stabbing ameone—you know something is someone—you know something is grong, but you can't quite make it out—but sometimes it gets all soft and sweet and so forlorn that you just want to hug that poor guy. It doesn't always st Prodigy would benefit from a more treamlined focus, a casting away of some of the ideas that don't fit in with the others as well, but when it works it works-and Childish Prodigy works way more often than not.

BRYAN BIRTLES DIRTLESO VUEWEEKLY.COM

Subfitty Where's the Noise? 会会会会会



Thankfully more the-world stylings of Joe Strummer's Mescaleros than third-wave ska acts

enced Orleans howl, though the group's occasionally guilty of leaning a little too beavily on its influences. Known for a well-honed live attack, the band notes was recorded (mostly) live-off-the-floor. It's a smart choice, as the songs sound alive-crucial with most musical styles, out especially essential with the ram-

Beechnut St



the lead singer of Purple Hill, that is eerily similar to with the Velvet Un-

erground. And with Toronto's Purple fill billing itself as a "psychedelic-muntry-rock band," the parallel only ends further because—just like the elvet Underground-this talented roup is unafraid to experiment with te music it makes. Starting the album iff with the gem "A Very Explosive Toi-the hand then spins the album on outh "Buzze Baby" and then an equip of Lave," leaving the listener

RYAN SAUNDERS RDEPSE VOEWEEKLY COM

ALBUM REVIEWS

Mitch Ryder & the Detroit Wheels Take a Ride

Originally released: 1966 Motor City, summer of '64. A new group quickly lights the

Detroit teenage-ballroom circuit on fire, sparking a white heat in America by playing a revved up rhythm and blues and releasing a kinetic and frenzying intensity through

their live performances. Mitch Ryder & the Detroit Wheels begin to garner such a following that they catch the ear of Detroit disc jockey

Bob Prince who quickly has the band record a basement demo and entices producer Bob Crewe to see the band open for the Dave Clark Five.

Crewe is immediately hooked. He flies them down to New York, starts them playing Greenwich. He gets them into a professional studio where Brian Jones and Keith Richards of the Rolling Stones happen to be and who, by all accounts, are raving on about the song they have just witnessed being recorded. After the two Stones make their opinions known to Crewe, the song, originally intended as a B-side, is soon released as a single.

The frantic and turbo charged medley of Little Richard's "Jenny Jenny" and Chuck Willis's "C.C. Rider," gets dubbed "Jenny Take a Ride" and is released in late '65. It reaches #10 on the national Billboard chart and also #1 on the R&B chart, being the first time an original group had achieved the latter distinc-tion. It would become the title track to the group's first full-length album Take a Ride. The album is a blistering vision of the mid-'60s Detroit music scene as felt through the hearts of five poor white boys staking a little piece of that musical territory for themselves.

Mitch Ryder, A.K.A. Billy Levise, is a screamer and a shouter, taking inspiration from the black rhythm-and-blues singers Sam Cooke and Little Richard, and the live calisthenics of James Brown.

While the album features only one song credit by the

group, it is a true resemblance of their live performances during the time period, and an Impasto the power of a singer on the lighter side of the colour barrler. The band can arguably be credited for the inspiration of the moniker *Blue Eved Soul* which can be spoken

for on any of the three James Brown Covers, one being a hot version of "I Got You." In the following two years the Detroit Wheels went on to release two more 13-song albums under producer Crewe's direction, and Ryder's flexible voice became ever more dynamic and full bodied as the band rolled on.

The Detroit Wheels fused the soul of Motown and the energy of rock 'n' roll into an explosive, unsettling, sexual sound, with live performance of visceral energy influencing other such Motor City acts like the Stooges, MC5 and Ted Nugent, who once spoke of the Wheels' guitarist Jimmy McCarty as being "as important as Bo Diddley and Chuck Berry and Les Paul ... a god on guitar."

Living, breathing musical warriors, Mitch and the Wheels gave Inspiration to songwriters like Bruce Springsteen, who not only put their audiences through the ringer, but sacrificed themselves in order to do it. W

Mitch Ryder & the Detroit Wheels play Century Casino on Thursday, October 15 at 7 pm. Tickets are available at Ticketmaster for \$39.95 - \$49.95.

Chromeo DJ Kicks

Sweet disco funk roots Plus one bad Eagles cover

The Flaming Lips **Embryonic**

Cool dads off their meds Make glorious Journey to Pitchfork handjobs-ville

Scar Symmetry
Dark Matter Dimensions

More blistering than A 14-plus-hour hike in A small pair of Crocs

Love 2

I totally loved That there ping-pong video I want more of that

Wild Beatte Two Dancers

Yet still good good fun

Patton Oswald My Weakness is Strong

Put on a pair of Depends







PREVUE // WE ARE THE CITY

Growing pains

Kelowna trio stakes its ground and develops its sound

MIKE ANGUS

MINITON LUSE QUENCERO COM

caught up with We Are the City's Cayne McKenzie while he was en route to Charlottetown, PEI, where the band-rounded out by Andrew Huculiak and David Menzel—is currently promoting its new record, In a Quite World. When I ask the 19-year-old frontman of the Kelowna three-piece about life on the road, he's soft-spoken and excited.

"This is our first time out in Canada, and it's been really great. There've been more people than we expected for our first tour, and everyone's been giving really great feedback. We've played with a lot of great bands, and we get to play shows every night."

In a Quiet World is a collection of wellthought-out pop songs, framed lushly by piano, guitar washes and chopped rock beats in advanced time signatures. Comparisons of the young band to Coldplay and Radiohead abound, but the members can also be content with their heady similarities to this year's Polaris nominees Hey Rosetta! and Patrick Wastes.

Comparisons aside, We Are the City has enough to be proud of on its own merit. The individual talent in the band is impressive, although on record its collective sound comes across as though the players still rely a little too heavily on their immediate influences. McKenzie agrees.



BACKSEAT DRIVERS >> We Are the City, set to hit the road - Capture

"We've been really happy because the comparisons people are making are bands we're huge fans of," he explains. "The response to the record has been really positive so far. If there's been any criticism, it's that we have room to grow, which I would agree with. Lots of people have said that the album's great, but that we still have things to figure out, which is very true."

While McKenzie and company aspire to more than "one specific sound," such lofty comparisons can set up a young band for failure. If the group is worried about growing beyond "sounds like

about growing beyond "sounds like WE AR comparisons, those fears should be

where night after night, the band we have the opportunity to stretch and end first obvious in talking to McKentiness, the bands talent and ambition are gone to be its best chances for success. When a sak about the future of the band, McKentizie is modest.

"To be honest, we haven't done a low-writing since the album came our was because we've been focused on promoting the record. But in terms of the mess record, I think we want to have a most mature sound more focused." "

SAT, OCT 17 (4 PM)
WE ARE THE CITY

HOROSCOPE

ARIES (Mar 21 - Apr 19)

You say you not only want to be loved. Berkelbut that you also want to love? Then learn the fantasies and symbols and beliefs that hold people's lives together. Be interested in feeling the crushing weight and deep comfort of their web of memories. Every now and then, dive in and swim along in their stream of consciousness. And yes, be willing to accompany them when they're writhing in their personal hells as well as when they're exivas bornlying the suburbs of paradise. All these thought

TAURUS (Apr 20 - May 20)

Right now you're like a sulking cherry tree that hasn't bloomed for years but then inexplicably erupts with pink flowers in midautumn. You're like a child prodigy who lost her mojo for a while and then suddenly recovers it when her old mentor comes back into her life after a long absence. You're like a dormant voicano that without any warning spurts out a round of seemingly prophetic smoke signals on the eve of a great victory for the whole world.

GEMINI (May 21 - Jun 20)

Dear Rob. Thanks for being a continued source of careful thinking! With the help of you and the rather ruthless teachers who are my friends and loved ones, I'm learning the lessons that are most important for me to learn—like how rigorous I have to be in figuring out my intentions, how impeccable I have to be with formulating my desires, and how precise I have to be in expressing myself. Sometimes I wish I could just

o back to being an aimless street punk in erkeley. But in the end I prefer this tough path I've chosen. —Hard-Working Gemin Dear Bland Working. This is ac-

One Hard Working This is pereller plans in the cannot late cycle to concentrate on what you named: rigorously figuring out your intentions, impeccably formulating your desires and expressing yourself precisely

CANCER (Jun 21 - Jul 22)

The British playwright Colley Cibber, who was born 55 years after Shakespeare died, thought that the Bard's historical drama Richard III needed improvement. He made extensive revisions, transposing scenes and inserting new material. For 150 years, Cibber's version was widely performed, effectively replacing Shakespeare's rendition. I suggest you borrow Cibber's strategy for your own in the coming weeks. Take something you like and personalize it, make it into your own. Be sure to acknowledge the original, of course. But have fun blending your influence with the prototype as you create a useful and amusing hybrid

LEO (Jul 23 - Aug 22)

The corny but sometimes useful adages of folk wisdom are still being created afresh in the 21st century. Their breeding ground is no longer the tavern or marketplace, as in centuries past, but rather the internet. I've plucked one of these family, genes out at the other long you to contemplate: "Moah's Ark was built by amateurs, while the Titanic was built by professionals." How exactly does this apply to you? According to my reading of the astrological orners, you're in a phase when a good imagination will count for

more than strict logic; when innocent enthusiasm will take you further than know-it-all expertise; and when all the work you do should have a playful spirit found by a horizontal way.

VIRGO (Aug 23 - Sep 22)

To extract enough gold to make a wedding ring, a mining company must process a ton of ore. In a similar way, many writers generate a swamp of unusable sentences on their way to distilling the precise message they really want to deliver. Please keep these examples in progress, Virgo, it may seem the you're moving at a crawl and producing little of worth. But according to my analysis of the omens, you're on your way to producing the equivalent of a gold ring

LIBRA (Sep 23 - Oct 22)

Were you ever a tiger in one of your past face of the face of the control of the

SCORPIO (Oct 23 - Nov 21)

feared, Scopio. The freaky monster in the state to be of the freaky monster in the state to be of the freaky monster in and will soon be departing the premises. Meanwhile, one of your other tormentors is about to experience some personal sad ness that will soften his or her heart toward you. There's more: The paralysis that has been infecting your funny bone will miraculously cure itself, and the scheduled new laston of the rep. of you buty secrets will be summarily canceled. Hope you're not feeling so sorry for yourself that you fail to notice this sudden turn in your luck. It may take an act of will for you to wake up to the new dispensations that

SAGITTARIUS (Nov 22 - Dec 21)

Tazz music is an intensified feeling of nonchalance, 'said playwright Francoles Sagan. Keep that in mind during the coming seed to the common of the coming seed to the common of the common tally play or tisten to juzz, do whatever's necessary to cultivate intensified feelings of nonchalance. It's extremely urgent for you to be bithe and casual. You despeately need to practice non-attachment as you develop your ability to not care so much about things you can't control. You on the common of the common of the common of the you transcend the worries and irritations that won't really matter much in the big scheme of things.

CAPRICORN (Dec 22 - Jan 19)

inlier's wrote L.M. Boyd. First, never tell everything you know." While that may be the conventional wisdom about how to the conventional wisdom about how to the bear to be the conventional wisdom about how to the bear to be the conventional wisdom about how to the conventional wisdom about how to the conventional window, which was a conventional window, and the conventional was a conventional window, and the conventional was a conventional window, and the conventional was a conventi

tality. This is the approach I recommer to you in the coming days, Capricorn. I indeed tell everything you know

AQUERIUS (Jan 20 Peh 18)

Writing in The New Yorker, Adam Gophamed two characters from literature the well-educated people tend to identify with "Men choose Hamlet because every masses himself as a disinherited moral." In said, while "Women choose Alice in "Well-educated because every woman is "said, while "Women choose Alice in "Well-educated because every woman is "said, while "Women choose Alice in "Well-educated because every woman is "said, while "Women is advocated by definition of the proposed who think that they are done herited monarchs." That's a funny though in light of your current omers. "We which suggest that you're a said in creature who clearly sees how more like a disinherited monarch. The omon to say that there's a good chan will have excellent intuition about to do in order to at least partally restypurself to power.

PISCES Reb 19 - Mar 20

Dear Rob. Help! I have a sinking feeting has all for the rest of my life is all for the rest of my life is all for the rest of my life is almost equite courageous enough to be truy deeply intimate with me. What do? —Downcast Piscean. Dear cast: Ask yourself if there's anythin can change about yourself that a man fool hamses from schools, the way, the courself that way, however small, in which only including the manufall from from schools, the way, it's on the same way is an excellent time, as cally speaking, for all Pisceans to their inner states in order to alter world around them. W

DIAN MENTAL HEALTH ASSOCIATION - Suit

MONTON ESPERANTO SOCIETY - 10015

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WOMEN IN BLACK - In Pront of the Old Strathcona Parmers' Market - Slient vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without molence

COMEDY FACTORY • Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • That's Improv; Oct 15-17 • Mike Stand; Oct 22-24

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ILLUSIONS SOCIAL CLUB: CROSSDRESSERS

MAKING WAVES SWIMMING CLUB - geocities.com

PLAY NIGHTCLUB - 10220-103 St - Open Thu, Pn, Sal with DJs Alexa Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON . 9540-111 Ave

PECIAL EVENTS

ALBERTA POLYNESIAN HERITAGE SOCIETY . ANKUR-MULTICULTURAL SHOW - Stanley Milner Theatre - World Music and ethnic dances: Ugandan, Kathak (E Indian), Ulcranian and Salas dances, young vio-lin players from Gateway Fiddlers (directed by Rod Olstad)

CELTIC OCTOBERFESTI - Radisson Hotel Edmonton
South + 780-479-479 - Fundraising danner for NABIS,
Brain Injury Society with Highland dancers and Johnny
Bagpipes - Sat, Oct 24, 6pm - 575/person or \$700/table of

DAZZLING MULTICULTURAL SHOW . Stanley

FEAR - Mill Woods Town Centre Mall, 233-66 St - 780.4334531 - mwfr.org - Haunted House fundraiser to support Mill Woods Family Resource Centre free events - Sat. Oct 24, 28, 33, 11-9pm; Pri. Oct 30, 5-9pm - \$3 (ringle)/56

FESTIVAL OF FINE WHISKEY AND BEER - Win

FIGHT HIV SOIREE - Ceili's Irish Pub, 10338-109 St. Madeleme Sanam Poundation fundraiser event - Oct 1 7pm - \$15 at TDX on the Square and door

JAIL N'BAIL - Commerce Place, 10125-102 St - 780.452.750: cancer.ca - Presented by Canadian Cancer Society - Oct 21-LAUGH FOR LIFE GALA. Winneys Centre Jaugh-fortifica - Benefit for Mustard Seol/Candeo Housing Association, Featuring comedian Austra Renfore. Levic L

AATT WALKER'S HARVEST BLUES - Pleasantnew Community Hall, 10860-57 Ave - Dinner and dance - Sat, Or 44, 6pm (door), 7pm (buffet dance), 8pm (dance, thow) - 535 (dance only) \$65 (dinner)dance) at TIX on the Square

RIDE ALBERTA SNOWMOBILE AND ATV SHOW orthlands Expo Centre (Agricom) - exhibitinstallation ca Displays of the 2010 snowmobile and ATV line-up, exhib-rom local aled dealers, trailer manufacturers, snowmobil

ROCKY HORROR PICTURE SHOW - Leduc Cinema - Pundraiser for supporting the Leduc Otters Swim Club - Pn Oct 23, 1130pm - \$10 (adv at 780.980.8321); \$12 (door)

Pool 61.1023 - SEARCHOWLE - NORTHINGS AGRICOM Pool 61.1023 - SEARCHOWLEST AGRICOM - COPER OF THIS, ghastly
games and a haunted house. Family Hallowe'en Howl
danner and silent auction on Pri; Haunted Hop and Dano
on Star 4 Cett 618-8 52 (setts for games and activities),
fundraiser for the families of ABC Head Start

TUMERAISER - TransAita Arts Barns - Using volunteer hours as currency rather than dollars, this is the only Edmonton event connecting people and causes with art - Sat, Oct 17 - \$20 at timeraiser.ca

VOICES FOR HOSPICE - Winspear Centre - Pilgrim Hospice Society fundraiser for local hospices featuring Ryandan, Lindsey Walker, Ann Vriend, Mattienn Irish D

WISHMAKER WALK FOR WISHES . WEM, HAVE







Playing for keeps

photos on Facebook I pore over them in simply meet, do stuff together and have the way one used to watch soap operas. I fun. It emphasizes a lot on support, opendon't want to live his life, I Just want to witness it and remark on its Loveliness. Charles is smiling in photo after photo, his hand-some broad face alive with joy and surrounded by other radiating face as like hanging in the same before the sam ating faces, as if happiness is infectious. Looking through his stock photography agency would kill for such shots: happy, healthy, seen

young urban lives to the fullest. The majority of Charles' shots are from time spent with Team Edmonton, a group that acts as an umbrella organization for Edmonton-based queer sport and recreation groups. I ask Charles why he spends so much time with the other members, to which he replies, Team Edmonton provides

ingly well-adjusted queer folks living their

Every time my friend Charles uploads an ideal platform for like-minded people to photos on Facebook I pore over them in simply meet, do stuff together and have

sense, contributes to the positive development of local com-munity." Through his earnest response he articulates what Is at the heart of current approaches to gay men's health: It is holistic-based and focuses on wellness and lived lives rather

than just on pushing condoms. Orga-nizations like HIM (Health Initiatives for Men) out of Vancouver, and increasingly HIV Edmonton, are looking to help men invest in total healthy lives, along the way preventing new cases of HIV and STIs.

Before HIV and the resulting AIDS crisis, there was not much in the way of gay men's health, sexual or otherwise. Michael Phair, the founder of HIV Edmonton and five-time Edmonton city councillor,

friends and hit the ground running, work-ing quickly to organize help for those dying, public education and support for those losing loved ones.

and became institutionalized, as the response to AIDS quickly became larger than could be handled in a living room ty. Many gay men and their communities

Activist and writer Eric Rofes recognized the dissatisfaction and early on sis model was no longer appropriate for the wellness of gay men. In his books Reviving the Tribe ('96) and Dry Bones

wellness model rather than one focused on a virus (HIV). He knew that gay men needed to refocus and begin creating what he called "post-AIDS identities". In AIDS service organizations (ASOs) it was common a few years ago to hear about condom fatigue—a school of Thought high organized (HIV) and STI rates among gay men were not going down because gay dudes were thred of harden safe-take messages and were no disease among gay men of all colors is not going away anytime soon, and create long-term strategies to promote sexual health, instead of repeatedly defaulting to the same tired state of emergency approaches which haven't worked? Health our communities. We care deeply about

been able to see the emerging ties, a amications tike all and and and the AIDS crisis and combine them with the esources and net ut on all support that

Team Edmonton is a volunteer-run LGB sports and recreation group, not a ga-men's wellness centre, yet people like Charles illustrate that what Team Edmon ton is doing works for them. So while ny self and stock photography agencies pour over Charles' photos, maybe Pride Centres health organizations and ASOs around Alberta will steal a page out of Team Ed monton's playbook and begin delivering services that work for gay men in hear communities. As they may say at Team to monton, the ball is in your court! W

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The Zombie Short Film Festival (Oct 30 in Toronto) is currently seeking submissions from all over the world. Film must be less than as mins long and must involve zombies in some way. All styles are welcome, on DVD in NTSC formal. 320 (CAD) submission fee. Info: zombieshortfilmfestival.com or contact jim Taylor at 64, 324, 474, zombieshortfilmfestival@gmail.com

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a but I have no idea how would bring it up or how to talk to much about it myself. Should I just forget bout it and stick with fantasies? Is It just

Il tell you one thing: what with all tell you already know" and "I fort know much about it myself and

"Do you think I'm stupid even to think : about this? How stupid? Really stupid? u are showing a certain natural talent

This is a perennial topic, and in a way it has gotten easier to answer over time-when ! ommend books, can you imagine,

and about three websites I happened to know about and you'd never find without me because Google didn't exist yet. In another way, though, it's, well, not harder, but more disheartening. A girlfriend who'd never heard anything about bondage and discipline except the phrases "whips and chains" and a few grim episodes of Law and Order in 1997 could conceivably just need a little education and just might jump right in as soon as she knew what you were talking about. A girlfriend who says "I don't know what you're talking not going to be running down to The Dun-

moments you've been imagining her stuffing her underpants in your mouth and riding you around the room like Her Little pants, pony, yee-haw." But I don't think so, and neither do you. She's probably never you'll never know if you don't try. With a little finesse, s'il vous plait. You don't want to just suddenly drop to the floor in front of her and go on about how you're not fit to be trod upon by her rankest gymyou've developed one of those conditions make a normal person suddenly say welrd

stuff. Worse, she'll think you've done something unutterably shitty, like sleep

Neither do you want to run down to Ye Hole yourself and come back with a bunch of expensive, highly specified gear that will only mystify her (and probably you,

No, what you want to do is get a little playful while things are already heated up (things do heat up between you two, right?) and give her a chance to see than there's more out there than the nice, ment there ... sex you've been having. See if you can get her up on top of you, then tell her that you love feeling like maybe she wouldn't let you back up again! Fun! at least faintly intriguing.

If the latter, ask her to hold your wrists down. At least you'll have something to talk about later: "Gee, it sure was fun feeling powerless for a minute there, How about her? Has she ever thought about that kind of thing at all?

Maybe she'd think it'd be fun to boss you around a little, sometime? Don't get your heart set on the humiliation angle, though, it's a much harder sell. Anyone can do a little physical control but far fewer are comfortable with saying a lot of mean stuff to someone they're used to calling "snugglepuss."

Since we're now years past having to recommend books to people with outré (or formerly outré) interests, I ought to send you and the girlfriend off to the web for some Perv 101-level education, but I think, at least to start out, I won't Books are safe, they are familiar, and they don't flash animated gifs of hogtied ladies getting cattle-prodded. Books never have loud, unexpected sound-files attached to them. Try something like Jay Wiseman's S/M 101: A Realistic Introduction, or the topping and bottoming guides by Easton and Liszt, which are illustrated with harmless line drawings, like The Joy Of Sex but with less armpit hair. Anyone who is scared of books like these is not going to want to whip you anyway. Love, Andrea

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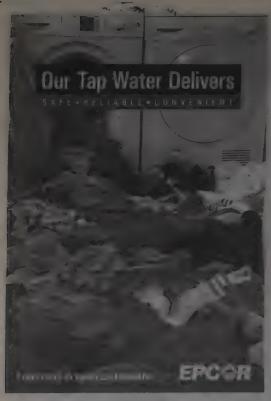




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DANIELLE SMITH / THE BONE HOUSE/ = TILM >> WHERE THE WILD THINGS ARE I







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Beware the Wild Things by Brian Gibson

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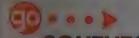




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PERONT



Issues **Dyer Straight**

EDITORIAL

Vuepoint

You call that merit?

According to reports of the "simple but elegant ceremony" on October 20 in which she bestowed the prestigious Order of Merit on former-prime famous Canadian clown were amongst the topics raised by Queen Elizabeth II and Cirque du Soleil founder Guy Laliberté's recent trip into space was also discussed. Ba-da-boom.

ours in the world since only 24 indiorder, with new members added only after someone dies, Chrétien becomes just the fourth Canadian to be handed the gaudy bauble in its more than a century of existence

While the only real criteria to get an inthe Queen-the current membership also includes her husband and sonat least formally the Order of Merit is awarded to "individuals of exceptional distinction in the arts, learning, sciences and other areas such as public service.

While you might guess he was awarded the honorific for his riveting memoirs, Straight from the Heart, Chrétien actually received the reward for his 40 years of public service as a Liberal MF rious record, indeed.

During his tenure as Minister of Indian Affairs and Northern Development he introduced the 1969 White Paper, which rejected First Nations land claims and pushed for greater assimilation-moves which were roundly rejected by First Nations groups. During the October Crisis of 1970 Chrétien pushed for the invocation of the War Measures Act, which led to the wholesale suspension of civil liberties across the country. After becoming TA and instead set about demolishing ing transfer payments and other govern-ment programs. During the APEC demonstrations in Vancouver he laughed of force and pepper spray on protesters by joking, "For me, pepper," I put it on my plate," and then did one better during demonstrations against the FTAA in Québec City. Oh, and then there was that issue of the Sponsorship Scandal that received scant media attention.

of merit. But then again, Margaret he does deserve it after all. V

GRASDAL'S VUE





Letters

Vur Wrahly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 1905 - 368 Street, Edmonton AB Ts] Lts), by far (860 apik all69) or by enail (fester@on-weekly.com) Preference is given to feedback about articles in Weekly. We reserve the right to eith for length and claim;

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ALITYSM CHANN'S UNFOUNDED

The October 15 Well, Well, Well col-umn ("The untold stories," Oct 15 - Oct 21, 2009) touts recent breakthrough scientific new stories concerning health topics such as autism, yet

myths concerning this disorder.

Her claims that children with autism have "higher mercury body burdens" are unfounded. The links between vaccina cines for years and yet autism prevalence statements is dangerous and irresponsible. The patently false idea that mercury toxicity is the cause of neurological symp toms of autism has led parents to treat their children with chelation therapy and

Fred Berry

POST-SECONDARY TUITION RISES

ew data released October 20 by Sta-tistics Canada reveals that average tuition levels for post-secondary stuthe national average over the past year. Average undergraduate tuition in the province increased by 4 percent from erage tuition for undergrads in the current school year at \$5520. Alberta now has the third-highest average tuition in the country, trailing only Ontario (\$5951) and Nova Scotia (\$5696). The national average is \$4917.

Alberta also saw the largest increase in additional compulsory fees, a 31 percent increase, which means Alberta's under-

grads must pay \$935 in additional fees annually, the highest in the nation. The national average for fees is \$749.

Average fees for graduate students in over last year, compared to a national increase of 4.7 percent. Average graduate tuition in Alberta is now \$5150, well below the national average of \$6008.

HOP CALLS FOR DISCLOSURE BULES

he provincial NDP is calling on the Conservative government to pass a law requiring full disclosure of all political donations, including those to leadership candidates during party races.

"As long as the identities of leadership and nomination contributors are aldetermine who or what they are really supporting." NDP MLA Rachel Notley said in a release. "A transparent government would force candidates to identify their supporters so that Albertans can judge who may be influencing particu-

Wildrose Alliance leader Danielle Smith refused to release the names of donors who contributed to her success-

MINGENIOUS SOVEREIGNTY WEEK

Events marking the maugural Indigenous Sovereignty Week will be held in Edmonton from October 24 - November 1. Similar events will be taking place across the country, organized by supporters of the cross-Canada First Nations network Defenders of the Land. A full list of the week's events is available online at defendersoftheland.org/edmonton.

SCOTT HARRIS

// SCOTT@VUEWEEKLY.COM

A Wildrose by any other name

Upstart party is the talk of the province, but political watchers say Smith faces a number of hurdles in building a contender

DAVID BERRY

The Wildrose Alliance made the right choice in selecting the telegenic and articulate Danielle Smith as its leader last Saturday night, but that still might not mean much for either her party or Alberta politics as a whole, according to Alberta political analysts.

According to those same analysts, the selection of Smith, a former journalist and television host—who, at 38, is as old as the Conservative dynasty she's set her sights on—represents a desire for the party to move away from its more hardline right-wing roots and towards the 'big-tent conservative alternative' that was her de facto slogan for much of the campaign, and which could represent a threat to the Conservatives. It's also a politically savry move, giving the party a leader who might vell qualify as the most charismatic in the province.

"If you contrast her with any other provincial party leader, who's going to shine here?" asks Keith Brownsey, a political science professor at Mount Royal University in Calgary. "She's certainly going to beat up on Ed Stelmach or what's-his-name with the Liberals."

But it will take a lot more than being comfortable in front of the cameras to overcome the substantial deficiencies that the 18-month old Wildrose Alliance has to deal with before it's seen as a credible provincial party. For starters, points out University of Lethbridge political science professor Peter McCormick, who also praises Smith's charisma, the Alliance needs to build some kind of party infrastructure: though the recent byelection win by former leader Paul Hinman at least gives them a seat in the legislature, the party lacks the 'boots on the ground' in a substantial number of provincial ridings.

"This isn't a party yet: this is 8000 people who voted for a leader," McCormick reminds. They need to create an organization in a significant number



GREAT RIGHT HOPE >> Danielle Smith steps into the leadership of the Wildrose Alliance with high expectations // Also Abboud (CC)

The other problem will be staying in the spotlight for the right reasons. As Brownsey points out, Smith has enjoyed a relatively graceful entry into politics, but now light is going to shine harsher on her and her party's positions, which he says are significantly to the right, even for Alberta.

"A lot of what she's said and a lot of what her party represents are going to come back to bite them. They are far to the right," he explains, pointing out that some of the province's right-wing leanings are more theoretical than tangible. 'This is a province that is rich

ger than the desire to win."

It's certainly a daunting list of obstacles, but Smith and her Alliance supporters might not be the only ones hoping she overcomes them. Many have pointed out that a credible conservative alternative could split the right-wing vote, opening up seats for the Liberals and New Democrats, who have long suffered from the same phenomenon.

Though it's an attractive scenario for anyone who leans left in the province, Brownsey wouldn't recommend hold their breath waiting for a left-wing Alberta government.

"If there was a credible Liberal party or New Democratic party, there could be trouble for the right wing, but there isn't, "he says matter-of-factly. Mensah agrees: "This is where the

Mensah agrees: This is where the fragmentation of the left and centreleft is becoming a bit of a problem. Even if the political landscape opens up, there is not a lot of indication that either nature out of the political substitution of the control of the contr

And more likely than either, points out McCormick, is that the Wildrose Alliance enjoys its brief moment in the sun and fades away, as is the norm with opposition parties; in Alberta.

"I think we may see the Conservatives swing a bit to the right, since that's the lesson they seem to be taking, and it's a place where Stelmach may be more comfortable anyway." he says, though that's probably the extent of the effect the party will have. "Alberta politics is basically a large desert, and then every so often we see a tree. We tend to get excited and assume there must be a forest coming up, but more often than not, it's just desert on the other side." W

Alberta politics is basically a large desert, and then every so often we see a tree. We tend to get excited and assume there must be a forest coming up, but more often than not, it's just desert on the other side.

of cidings probably 55 to 60 in the province, and then they need to come up with credible candidates."

Though most experts agree that the earliest we'll see another provincial election is 2012, which should give the Wildrose Alliance ample time to get organized, the far-off date also poses another problem for the party are made and the proposes another problem for the party are made and the proposes another problem for the party are made and the proposes and the problem of attention, thanks to the byelection and the leadership race, but two-and-a-half years is a long time, especially in a proprince fair lends to ignore even the opposition parties that have significant representation in the legislature.

enough to be right wing, and the people and the government of the province can say all these things, but we enjoy a very high level of services here, and when we don't get it, we complain."

That problem is further compounded by the fact that if Smith veers too much towards the centre she risks alienating the staunchly right-wing core of the party, which could potentially splinter off.

"She has to be able to contain that core group of the party that sees the party as a political instrument to push specific ideological goals," cautions Grant MacEwan political science professor Chaldeans Mensah. "In some of her party, I think the ideology is a bit stron-





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issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the commentary is not necessarily the opinion of the commentary that represents or of Var Westly.

The way backward

Premier's economic recovery plan is neither economic nor a plan, and will do nothing to help economy recover

MICARDO ADUNA

COLL SERVICE CARROTAND

Alberta Premier Ed Stelmach took to the airwaves last week to let Albertans know how he and his government intend to deal with the current economic crisis facing the province. His presentation was entitled "The Way Forward" and was presented in four distinct sections.

In the first section, the premier acknowl edged that Alberta was in the midst of difficult economic times-largely as a reoutlined his four-point plan for dealing with the situation. In case you missed it the four-point plan is as follows: 1) live within our means (translation: we're going to cut everything having anything to do with public services, from health care and education to public servants' salaries); 2) use our cash reserves to cover our deficit (translation: we didn't save much during the boom, but we're going continue to invest in public infrastructure (translation: people like seeing cranes and building activity, so we're going to keep building clinics and schools, just tightening their belts like everyone else, your subsidies, CCS funding and royalty breaks are secure-in fact, we'll probably find ways in the next few months to give you even more money).

That's it. That's this government's four-point plan for economic recovery.

I've written before in this space about the absurdity of cutting public services during an economic downturn, but it bears repeating. There is broad consensus among economists and analysts from across the political spectrum that investing in public services, even if it means running a deficit, provides the best economic stimulus available per dollar invested. Even the provincial government's own research and analysis echoes this reality-money invested in public services generates more jobs and economic growth than money invested in virtually any other sector of the economy. Add to are in desperate need of investment, after a decade of neglect by the Klein administration and the subsequent boom, and it becomes clear that the governentirely in the wrong direction.

The premier's presentation also raises serious concerns about this government's warped sense of priorities. The bottom line of Stelmach's economic plan is that we will gut the services that Albertans use and rely on for their health, well-being and education while at the same time maintaining, and probably increasing, the amount of Albertans's tax money that we



BLAST FROM THE PAST >> Premier Stelmach's speech offered a 1993 approach to

give away to the oil and gas industry. For those of you keeping score, here is how the numbers play out. To date we have announced royalty breaks which will cost us a total of 55 billion over the next three years. We will also be handing out \$2 billion in funding for carbon capture and storage (CCS) projects. That's \$7 billion of our money being given directly to the oil and gas industry. Yet when the premier talked about living within our means, and the need to cut public services, it was clear he was not talking about cutting the giveaways to oil and gas. In fact, there was entire section of his speech dedicated to defending those giveaways despite the crists. I suppose it's good to know exactly where our needs stand on the government priority list, but it is disappointing nonetheless.

What Albertans should be most concerned about coming out of the premier's talk, however, is that it really contained no plan to speak of. The brutal cuts ahead and the spending of the provincial savings account might help balance the books over the short term, but what is this government doing to secure "the way forward" for our province?

The biggest reason the government is running a deficit right now is the collapse of the North American market for natural gas. This is primarily as a result of a financial crisis which brought short-term speculation in the market to a quick end and with it the inflated price such speculation was maintaining, and the fact that the Americans are in the process of bringing a huge amount of shale gas on-stream, resulting in a supply glut in the market.

Natural gas royalties last year accounted for about 50 percent of Alberta's natural resource revenue and about 16 percent of the government's total revenue, just to put that number in perspective, gas royalties represented more revenue for the government than corporate taxes, consumption taxes or transfers from the federal government. Incidentally, it's also twice as much as we received from tar sands royalties last year. That's why when the price of natural gas crashes we get a crisis in government budgeting. You would think that an economic plan entitled "The Way Forward" would seek to address this vulnerability over the long term, but it did not. Sure, the premier acknowledged that the low price of gas, and his budget's dependence on it, were problems, but he doesn't seem interested in doing anything about the problem other than to cross his fingers and hope the price

But what if it doesn't? Shoulant'we be addressing our overdependence on natural resource revenues, and on natural gas in particular? There are alternatives for making changes now that will have a positive impact in the short and long term. We could eliminate the flat tax and go back to the progressive tax system which served us well in the past. A progressive tax system which maintains our status as having the lowest taxes in the country would generate an extra \$2 billion to \$3 billion a year in government revenues. We could invest in public services and green energy, putting Albertans back to work and further increasing our tax base (both personal and corporate). And we could immediately end all subsidies and royalty breaks to the oil and gas industry, and use some of those funds for investment in green alternatives, which would virtually eliminate our deficit in the short term, and help us ease our dependence on oil and gas over the long term.

The premier ended his speech by saying that Albertans can rely on this government to make decisions "with an eye on our future prosperity and quality of life." But his failure to address the problems that got us here will only result in a future with no public services, no jobs and an economy completely dependent on a dying commodity. Surely we can do better. W

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta. PREVUE // MORDECAI BRIEMBERG: CAN WE TALK?

Speaking freely

Activist at centre of CanWest suit comes to Edmonton to talk about free speech

STRUCT PROBUME

// SCOTT@VUEWEEKLY.COM

Though it would eventually mean a shadow of litigation hanging over his head for the better part of a year, Mordecai Briemberg's David-and-Goliath tussle with Canadian media giant CanWest began innocuously enough, with a knock on the door of his home as he was waiting for a package to arrive before rushing to catch a plane to visit his son in Nicaragua.

But instead of the expected delivery, Briemberg, a long-time activist in support of Palestinian human rights, was handed a writ accusing him, a local printer and six unnamed individuals of "entering into a conspiracy ... to embarrass and to injure" CanWest in connection to a June 2007 parody of CanWest's Vancouver Sun which had poked fun at the paper and CanWest owners the Asper family's biased coverage of the Palestin Israel conflict.

"And I'm charged with producing this parody, which I neither contributed anything to, knew about it or anything of that kind," recalls Briemberg, over the phone from his Vancouver home.

What Briemberg did admit to was finding a stack of about 40 copies of the paper at the local library—out of the roughly 12 000 copies distributed of the four-page broadsheet which included articles such as "Study Shows Truth Biased Against Israel" by Cyn Sorsheep—and, getting a chuckle out of the parody, handing them out at his bus stop the next morning. Even CanWest lawyers, Briemberg says, admitted during the demand for discovery phase of the case that they didn't have any proof of a more substantial connection.

"When we asked them what evidence they had that I was involved in its whole process of production, creation, et cetera, they replied with one word; nil."

But despite that fact, CanWest continued their action against Briemberg for almost a year, a move he says amounted to nothing more than what has come to be termed a SLAPP—a strategic lawsuit against public participation.

"A SLAPP is an intimidation tactic to take legitimate criticism that people may be engaged in and silence them by making it into a court process and then trying and bankrupt them with legal fees and tie them up with the elaborate processes that a court requires," Briemberg says. "My personal response from the beginning was to get together with other people and try and make this as public as possible and to continue the work of commentary on Israel and Pal-

Such efforts led to the formation of the Seriously Free Speech Committee, which attracted the support of everyone from the BC Civil Liberties Association to PEN Canada to the Canadian Library Association, and whose efforts at publicizing the case eventually led to CanWest dropping their legal action against Briemberg in November of 2008—a full four months after Gordon Murray and Carel Moiseiwitsch came forward to take full, and

exclusive responsibility for the parody. The suit against the printer was also subsequently dropped, while the case against Murray and Moiseiwitsch will likely go before the courts sometime in the spring.

But for Briemberg, who remains in volved in the committee and defends both the right of the pair to create the parody and his right to distribute it, says the SLAPP suit against him reveals a more insidious attempt to silencecritics of Israeli state policies.

The question becomes how come my name is on this writ? Why did they select my name from a hat?" Briemberg asks. rhetorically. "My answer to that was, he cause when you read the writ, though it was designed as a legal suit claiming violation of copyright because it had the exact logo of the Vancouver Sun and the style of the Vancouver Sun and the style of the Vancouver Sun in terms of what's go ing on in the Middle East in relation to Palestine and Israel. So they listed a public organization that I'm involved with and tried to describe its attitude as 'anti-Israel and so forth. What in effect it reveals was that they were politically motivated and they objected to people who had a different idea about Israel and Palestine than the Asper family has."

Briemberg says that he has seen a similar attempt at silencing critics of Israeli policies since the recent bombardment of Gaza, with increased accusations of a "new anti-Semitism," which Briemberg sees as a troubling effort aimed at dis couraging debate on the issue.

"It occurs particularly at a time when Israeli state policies have backfired in the sense of public consciousness of them—their actions are intended to win popular support or just be ignored but instead they arouse a tremendous popular backlash against what they're doing," he says. "So right now Gaza has been for them—I hate to put it in terms of public relations, because it's reality—but in terms of people's per ception of what they did in Gaza in December of last year and January of they are, created a storm of protest across North America and Europe and I think as never before. So in trying to combat that setback in terms of public consciousness—from their point of view it's a setback—they launch this vigor ous charge of 'new anti-Semitism.'

"It cheapens the concept. When you abuse language it loses any meaning and in one way some people may stop trying to draw a line between what is genuine anti-Semitism and what is just arbitrarily and for ulterior purposes of silencing discussion, labeled as anti-Semitism."

MON OCT 26 (7 PM)

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Armenia: the end of the debate?

Amazing progress being made over tragic events of 1915

The first great massacre of the 20th I read the archival reports on British century happened in eastern Anatolia and Russian negotiations with A years ago. Armenians all over the insist that their ancestors who died in those events were the victims

with the Turks until they admir their guilt. But now the

GWYDDE On October 10, the Turkish and Armenian foreign ministers reopens the border between the two countries, closed since 1993, and creates a joint historical commission to determine what actually happened in 1915. It is a triumph for reason and moderation, so the nationalists in both countries at-

The most anguished protests came from the Armenian diaspora: eight million people living mainly in the United States, France, Russia, Iran and Lebanon. There are only three million people living the diaspora are twice as large as the country's entire budget, so the views of overseas Armenians matter.

Unfortunately, their views are quite different from those of the people who actually live in Armenia. For Armenians abroad, making the Turks admit that they planned and carried out a genocide is supremely important. Indeed, it has become a core part of their identity

For most of those who are still in Armenia, getting the Turkish border re-opened is a higher priority. Their pov-erty and isolation are so great that a since the border was closed 16 years and trade with their relatively rich neighbour to the west would help to

Moreover, the agreement does not require Armenia to give back the Armenian-populated parts of Azerbaijan, its neighbour to the east. Armenia's conquest of those lands in 1992 - '94 was why Turkey closed the border in the first place (many Turks see the Turkic-speaking Azeris as their "little brothers"), so in practical terms Armenian president Serge Sarki-

sian has got a very good deal.

The communities of the diaspora, howbe reve the Armenian government has sold them out on the genocide issue so President Serge Sarkisian has spent ing to calm their fury. In the end, he will probably succeed, if only because they

have nowhere else to go.
But can any practical consideration jusdemand that Turkey admit to a policy of genocide? Yes it can, because it is probably the wrong demand to be making.

Long ago, when I was a budding historian, I got sidetracked for a while by the controversy over the massacres of 1915.

and Russian negotiations with Armenian revolutionaries after the Ottoman empire entered the First World War on the other side in early 1915. I even read

the documents in the Turkish General Staff archives ordering the deportation of the Armenian population from eastern Anatolia later that year. What happened is quite clear. The British and the Russians

planned to knock the Ottoman empire out of the war quickly by simultaneous invasions of eastern Anatolia, Russia from the north and Britain by landings on Turkey's south coast. So they welcomed the approaches of Armenian nationalist groups and asked them to launch uprisings behind the Turkish lines to synchronize with the invasions. The usual half-promises about independence were made, and the Armenian groups fell for it.

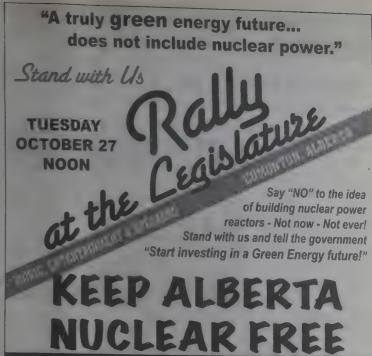
The British later switched their attack to the Dardanelles in an attempt to grab Istanbul, but they never warned their Armenian allies that the south-coast invasion was off. The Russians did invade but the Turks managed to stop them The Armenian revolutionaries launched their uprisings as promised, and the Turks took a terrible vengeance on the

Istanbul ordered the Armenian minority to be removed from eastern Anatolia on the grounds that their presence behind the lines posed a danger to Turkish defences. Wealthy Armenians were allowed to travel south to Syria by train or ship, but for the impoverished masses it was columns marching over the mountains in the dead of winter. They faced rape and murder at the hands of their guards, there was little or no food, and many hundreds of thousands died.

If genocide just means killing a lot of people, then this certainly was one. If genocide means a policy that aims to exterminate a particular ethnic or religious group, then it wasn't. Armenians who made it alive to Syria, then also part of the Ottoman empire, were not sent to death camps. Indeed, they became the ancestors of today's huge Armenian diaspora. Armenians living elsewhere in the empire, notably in Istanbul, faced abuse but no mass killings.

It was a dreadful crime, and only recently has the public debate in Turkey even begun to acknowledge it. It was not a genocide if your standard of comparison is what happened to the European Jews, but diaspora Armenians will find it very hard to give up their claim that It was. Nevertheless, the grownups are now in charge both in Armenia being made. V

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.



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NHL centre, nicknamed "Superpest" who : and came here What I really don't get Minnesota (North Stars)

It's not the band I hate, it's the fans This week, The Team 1260's Jamost annoying fans. Since criticism is easier to write than praise, I was amused by this. The winners of Gregor's contest being announced Thursday. I figured I'd get my licks in this week. But I couldn't stop at three, could I? Here's my parade

Anthem kibitzers The jackasses who use the relative quiet during anthems to boo, yell out trash talk and share their brilliance with fans at Rexall These cretins are probably the same people who won't take their hats off either. Possible remedy: empty warehouse, chair, duct tape, five minutes with Paul Lorieau and Stuck In the Middle with You."

Wrong loundry We've seen Calgary, Montreal and Vancouver already at Rexall this year. Throw in T-O and these are the games where far too many fans tend to support the visiting team and wear their squad's shirts, jerseys and hats I'm not really jingoistic or overly tribal but there's just something about fans of other teams wearing the "enemy's" colours in your building that awakens creepy, ancient and, let's face it, archaic antagonism. However, if I was in Calgary or any other NHL building I would be that guy. Possible remedy: don't sell

Wrong laundry part II it's one thing to wear your Canucks sweater at an Oiler game when Vancouver is in Brule, Khabibulin, Gags.

Let's coll lost week Andre Boudrias town After all, you're from BC It's weri Who? Boudrias was a pint-sized home; but you wanted employment is the fans who come to, say, an

Edmonton/Minnesota game and feel some asinine need to wear their Maple Leafs jersey. Back when I was hip and went to rock shows, people would do a similar thing that irked me: they would feel the need to wear

a concert shirt (any concert shirt) at a show. What are they trying to say? "Look at me. I've now been to two concerts!" Possible remedy: don't let them in the building?

The "Us" people I've mentioned this one in the past. What's wrong with this sentence? "We played a great game against the Canucks on Monday." There's nothing wrong with that statement—if it was made by a player or coach. If a fan says it, I bristle. You're not on the team. You may support them financially by purchasing inflated tickets but you're not even a shareholder or owner. Save the first person

inebriates I like to drink at home. I quite enjoy drinking at the pub when I can. Both are suitable environments for consumption. Rexall Place is not a good environment for drinking. When you're drunk at a game, you stick out like a sore (irritating, annoying, beer-spilling) thumb. At the pub, you can blend in. When you're slobbering, stammering, smelly, incoherent and gassy you also

... Calgary fans Come on, like I couldn't take this opportunity to take a shot at

Oller player of the week This one was too obvious: Dustin Penner. Two goals against Nashville, a goal and assist against Chicago and he's becoming a staple on the PK. Honourable mention:

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Open and closed

Canadian universities lag on open access

This week is International Open Access inificant benefits—both economic and Week, with universities around the world taking stock of the emergence of

open access as a critical part of is to facilitate public access to research, particularly research funded by taxpayers. This can be achieved by publishing in an open-access journal or by simply posting a copy of the research online.

In recent years, many countries have implemented legislative mandates that require researchers who accept public grants to make their published research results freely available online within a reasonable time period. While Canada has lagged, a growing number of funding agencies, including the Canadian Institutes of Health Research, the Canadian Cancer Society and Genome Canada have adopted open

The result is unprecedented public access to cutting-edge research. There are now more than 4000 peer-reviewed openaccess academic journals worldwide and more than 30 million articles freely available through Scientific Commons. An estimated 20 percent of the world's medical literature is openly accessible within two years of first publication. Nearly 10 percent is immediately available.

Moreover, there is budding momentum behind open educational resources, or open-access teaching materials. A growing number of governments foresee sig-

pedagogical—behind developing open educational resources that could supplement or replace conventional textbooks

Notwithstanding the success stories, two major barriers remain. The first is the need for broader campus support for open access. In recent months. many of the world's top universi-

ties-Including Harvard, Stanford, MIT and Cornell—have adopted open-access strategles that feature mandatory open-access policies within some faculties as well as financial support to absorb costs faced by researchers who wish to publish in openaccess journals.

Canadian universities may benefit from far more public funding than their US counterparts, but they have been much more reluctant to adopt open-access mandates. While there are some exceptions-Athabasca University along with the library departments at York University and the University of Calgary have adopted open-access policies-most have been strangely silent on the issue

Second, Canadian university publishers have been generally hostile toward open access. Leading university presses such as Oxford University Press and Yale University Press have experimented with open licences, but most Canadian presses have not.

This is particularly troubling given the public dollars that support university publishers. Last year, the Canadian university

presses received more than \$780 000 in financial support from the Department of Canadian Heritage, \$1.4 million from the Aid to Scholarly Publications Program, and another \$700 000 doled out from the Canada Council for the Arts. Yet despite nearly \$3 million in annual taxpayer support from those three sources alone, most university presses have opposed openaccess strategies.

In fact, during the recently completed copyright consultation, the Association of Canadian University Presses signed onto a document that actively opposed a more flexible approach for fair dealing, a position otherwise broadly endorsed by the Canadian education community. The University of Alberta Press, which last year received \$72 000 from Canadian Heritage and \$54 000 from the Canada Council, told a roundtable in Edmonton that it opposed flexible fair dealing and special reforms to assist education, yet backed legislation to support the imposition of digital locks on books.

The success of open access points to the power of merging public support for research with Internet-based dissemination. As the global community embraces its potential, Canadian universities should not be left trailing behind.

Michael Geist holds the Canada Research Chair in Internet and E-commerce Law at the University of Ottawa, Faculty of Law. He can be reached at mgeist@uottawa.ca or online at michaelgeist.ca.

ALT MEALTH >> FOOD SUPPLY

Go Paleolithic

wants to stop world hunger. Here's what you should do. Try everything in your power to stop the grain cartels ... Then understand how federal farm policies are driving local economies into

WELL, WELL ruin and farmers into suicide the world over ... Refraining from factory farm animal products is a righteous act, it will not feed a single hungry person. The hungry don't have the money to buy North American

grain; getting the money means further tion ... This is why there are no international aid agencies that suggest vegetarianism as a solution to world hunger, it isn't one." So writes Lierre Keith in her new book The Vegetarian Myth: Food,

who do have access.

That factory farming delivers inferior products is nothing new, but the idea that agriculture in general and the grain industry in particular is seriously harming both our earth and our health will be vigorously resisted, despite the fact that many of the disorders plaguing us today have at their root insulin resistance and

"So you're an environmentalist who ; fatty acid deficiencies—which have at their root sugar, grain-based diets and a factory-farmed grain-fed meat supply.

Medical consensus still holds that saturated fats are unhealthy and that grains are rightfully the foundation of our food pyramids, but

both insulin resistance and fatty acid deficiencies are conditions that are best and most beautifully corrected with a switch to the kind of Paleolithic eating Keith advocates.

Diabetes, already linked to 40 000 deaths per year, is a rapidly growing epidemic—15 percent of us are pre-diabetic, and doctors are worried we're not prepared. At fault for type 2 diabetes are sedentary lifestyles, overavailability of food and diets high in sugar. Also at fault but much less talked about, are diets high in insulin-stimulating grains and low in the whole fats and

Doctors like Michael and Mary Dan Eades, who for years treated obesity patients with Paleolithic diets, routinely found they also worked beautifully on cholesterol, liver and gall bladder disease, blood sugars, insulin levels and diabetes. Their results have been corroborated by the highly respected Cochrane Collaboration, whose review of reduce cholesterol and LDL better than any other kind of diet, including the lowfat, calorically restricted ones normally prescribed for elevated cholesterol

Which should have been, but wasn't, headline news everywhere-diabetes, worrisome blood fat profiles, liver and gallbladder disease and metabolic syndrome are epidemic, and are most of the time directly linked to insulin excess, whether we're overweight or not. What we need more of then, not less, are free-range grass-fed meats and wild fish. What we need less of are cereals, breads, pastas, rice and commercially prepared salad dressings. And what we need Is doctors who understand this, who are ready to abandon the low-fat grain-based diets that aren't working for us.

All of which is logical to anthropologists. The development of agriculture 10 000 years ago dramatically and quickly altered human nutritional patterns, and the results haven't exactly been stellar. When we discarded traditional diets for grain-based ones, obesity, diabetes, heart disease and the whole long list of diseases afflicting modern civilization began their ascent to power. It's an effect reflected In recent history by the change in dietary habits and health of Inuit peoples, whose diet traditionally contained three to five percent carbohydrate. Jay Wortman's research in Alert Bay has confirmed again that restricting carbohydrate intake corrects insulin resistance, lowers triglycerides, Improves HDL and LDL ratios, fights obesity, and reverses thickening of the arteries, high blood pressure and diabetes. Factory farming of animals isn't working

for us, but neither is agriculture. It's not working for the world's one billion poor and hungry, not working for our soil or water and not working for our health. W

1) 5



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location, price and type.

PROFILE // BACKSTAIRS CAFÉ

Keep it to yourself

Underground vegan café a secret worth sharing, but don't

BRYAN BIRTLES

inning up a street on the western edge of the city's downtown, it's tough not to get lost looking for the Backstairs Café. Billing itself as a "culinary speakthe only place to find any information about how to get reservations is through a Facebook page or the restaurant's bare-bones blog. Upon finally arriving, the only clue to the underground café's location is a small sign hanging over a house's back gate which reads "Backstairs." Pushing the gate open yields no new clues-it's past dark, snow from an unseasonal autumn downfall crunches underfoot, and things are getting a little spooky. It isn't until the door of the house swings open as you arrive and light from the expansive dining room pours out into the yard that it becomes apparent that something

The brainchild of a talented amateur chef named Kevin, who, for obvious reasons, would prefer his last name not be used, the Backstairs Café is lo-Edmonton's even-more-beautiful river valley. Warm and inviting, the restaurant is part of a community of secret restaurants, an idea that has taken off all over the world. From London to San restaurants are a growing phenomenon, catering to those with their ears to the ground and in search of culinary adventure. Kevin himself was introduced to the idea through a zine by a chef named Joshua Ploug who travelled the country cooking for people.
"The first time I encountered that whole

idea my first thought was, 'This won't fly. You can't run a restaurant out of your house,' but I wished I could find a way to make it work," he says. "In traveling along the West Coast I came across a few different examples—the people I was couch surfing with in Vancouver showed me the website of the Secret Supper that happens there [and] I thought, This is actually happening, it could even be happening in Edmonton and I just don't for a brunch that the secret café there are really doing this. Why aren't ??"

For the most part, these underground restaurants serve only vegan food. Kevin of the lack of options for vegans looking tween veganism and the DIY ethic of the starting one's own label or home recordare a way to bypass the traditional modes immediate gratification.

"There's a lot of good vegan food in Edmonton but there's a lot of stuff that explains Kevin. "That's why I jumped on this because I can do this now-I don't have to get a space and set it up and get

comes with having a restaurant."

His culinary tastes run towards the impossible—it's not often you can find creamy sauces in a vegan restaurant, nor are vegans often chowing down on delectably flaky pie crusts or meaty tourtière-but Kevin is determined to that omnivores eat every day. Most im-

"That's a big reason why I enjoy cookfrom a raw ingredient to being some-thing that someone is totally enjoying and getting to watch that transformation. It's the whole reason why I want to do it and why I started this up," he says. ing food for someone and hopefully

As an underground restaurant, the Backstairs Café is about as exclusive as it gets in Edmonton-which is honestly

"I wasn't really going for [exclusivity] but I noticed very quickly that it gave it-which I just gave it quickly other hand I really don't want it to feel



delights that await #Bryon Birth

Still, you'll find few clues as to where the restaurant is located on either the Backstairs Café's blog or Facebook page directions once you have reservations which aren't always easy to get, as the place fills up mere hours after the next veek's menu is posted. Still, everyone should be able to get a turn as the talent-

special holiday ones where it's a little bit more upscale. What I think about a lot is the fine dining end of things. I don't have the skills to pull it off but that's what I dream about. When you're workyou're not confined to a category of restaurant—you can experiment and do what you want." **V**

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Something fishy about Fischer

Litigious brewery not worth checking out



MISCHER BLENE BLONDE SPECIAL BRASSERIE FISCHER, STRASBOURG, FRANCE

\$5.99 FOR 650 ML BOTTLE

A few weeks ago while sitting on the Sugar Bowl patio i spotted two young men drinking beer straight from the bottle. Not so unusual, but in this case the beer was a super-sized flup-top bottle of European origin Not your normal beer

I could tell from the shape of the bottle it was Brasserie Fischer, a French brewery famous in the beer world for the wrong thing. Watching these two men quaff an Import like it

these two men quaff an import like it was a cold can of Bud got me thinking about Fischer, something I hadn't done in years

Fischer came to prominence in the 1990s when it waged a relentless, no company legal amount of the Reinheitsgebot, which, as I wrote few oldmins back, is the German Beer Purity Law first passed in 1516. It restricted beer ingredients to malted barley (or wheat), water, hops and yeast. Beer with other ingredients—amonity corn or occurred teament from sale in Germanul.

The owners of Fischer (Independent then but now owned by Heineken) took it as their personal mission to smash the ban. They eventually succeeded when the European Union courts ruled that restricting ingredients was an unfair trade barrier. The Reinheitsgebot

vas no longer.

I remember trying Fischer many years ago, and have not returned to it. But the two bottle-quaffing men sparked me to pick up a bottle to remind myself. The beer most widely available in Alberta is their Blonde Speciale,

brewed as a pilsener.
The beer pours a bright pale gold with a frothy white head.
A very attractive and impressive beginning. In the aroma I detect a lot of fruitiness—apple, pear, some citrus—and touch of soft malt sweetness. I note the lack of any hop aroma,

The fruitiness follows to the taste where it is joined by a sharp and not particularly pleasant corn flavour. The sweetness seems sugary and a meagre hop bitterness only surfaces briefly at the tail end. The beer has an off-putting cider presence to it.

I did not finish the bottle. This beer is not a pilsener, nor is it particularly well brewed. It is a mish-mash of conflicting flavours, many of which do not belong in a lager. I can see why they challenged the Reinheitsgebot. There is so much corn in this beer that the Germans would have stopped it fifty kilometres from the bonder.

I also think I understand better why the two men were drinking it straight from the bottle. The only way to consume this beer is to do so quickly and in a fashion that deadens the flavour. I do not expect to return to this beer again anytime in the near future. W











REVUE // LA RONDE

That restaurant that spins

A gimmick might get you in, but La Ronde's food is what will keep you coming back



IF YOU THINK THIS IS A GREAT VIEW >> You should see it in 20 minutes . Renee P

I'm not sure when, exactly, the re-volving restaurant became such a must-have feature for cities, but won't find too many major centres without one. It's very much a genre of

unique, enjoyable experiences all at sort of a provincial quality to it, but, seriously, where else are you going to get this kind of view of the city, with a

I'm certainly no connoisseur of dining while spinning, but La Ronde has equation to my eyes. Though it's essentially a steak-and-fish restaurant with some rich, French undertones, La Ronde was on the local-provider

sive-for a steak joint-vegetarian menu, a very welcome addition, since most fine dining tends to leave vegetarians with severely limited options past the appetizers. So it was with fairly high expectations that my

First impressions were, of course, strong. We were seated quickly by the friendly and efficient hostess, and the view of Edmonton really is quite stunning. La Ronde is, as you'd expect, minimally designed, with the





upecale, modern touch, dining areas separated with frosted glass or piles of corks

We were fairly quickly greeted by our green was a tree of give us some time to get comfortable before taking our orders. We must have looked particularly uptight, because it took him a good 10 minutes to come back for drink orders, and half an hour passed—we went from staring down 100 Ave to a very Edmonton-appropriate view of the distant oil resumes. Details we plant the properties of the distant oil related to the second of the distant oil related to the view. But the fact he also forgot our bread order and had to be used twice for the segment of the se

This became entirely irrelevant once the food showed up, though. I made the very wise choice of starting with the roast sweet potato soup (59), which was garnished with a quail's egg that only added to its richness and depth. I usually find pureed soups pretty pedestrian, but this was just incredible, pleasantly thick and savoury with a very subdued sweetness. My partner went with the equally tempting cider-roasted beet and spinach salad (\$11), and though I wouldn't have traded orders, it was also superb. The roasting gave the beets an incredible texture, something like a mashed potato that holds its shape, and canola vinaigrette, feta and pecans balanced the sweetness of the beets perfectly.

Wanting to make the most of our dinner, we both partook of the palate-cleansing sorbets, both of which—Saskatoon and basil or apple and sage (33.50 each)—were probably good enough to eat as meals in themselves. The fresh herbs really rejuvenated my taste buds, and the sorbet was light but creamy enough to wash everything down.

By the time dinner came, we had both finished our drinks; bespeaking the special event side of its patrons. La Ronde has an extensive "martini" list that's really just mixology in a wide-rimmed glass, and we passed over wine in favour of a few. I went with the Manhattan (\$11.50 for the double), something I order frequently solely because of that one Simpsons episode, and here it was done up right, the liquor at the forefront with just a dollop of sweetness from the maraschino cherry, the kind of thing you'd have in place of lunch if you were on Mod Men. My date had a Red Lotus, which I avoided as it was pure girl drink, though she had a second where she normally demurs, so it did something right.

The meals themselves were slightly

The meals themselves were slightly mixed. My date's five-spice maple-glazed Arctic char (531) was seared perfectly, but the sauce was slightly drowned in cream, and neither the maple nor the spices came through as strong as you'd like for a fish as basic as char. I had no qualma shout my summer squash risotto (522), though: artfully arranged, with portobello mushroom caps acting as the bread to a club sandwich of grilled asparagus and a rich squash/risotto mixture, it's one of the best looking and tasting vegetarian meals I've ever had, accented perfectly by a chili jelly around the plate's edges that added a nidanger of getting too rich.

We finished our evening off with a shared pear and pistachic tart [312] and a cappuccino [53,50] for myself, though truthfully I'd have been happier with more sorbet: the tart was fine, a creative blend of fruit and nut, but didn't stick out, save an overly elaborate spun-sugar topping.

Two hours and a little more than two revolutions since we began, we left supremely satisfied, if a little late for our other plans for the evening. I'm certain the noveley will keep La Ronde as a special destination for most diners, but if I had the wallet, I'd happily make this a regular stop, and the view doesn't really have much to do with it. \(\mathbb{V}\)

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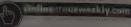












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PREVUE // THE BONE HOUSE

Stripping theatre to the Bone

The Bone House aims to startle audiences by removing the fourth wall

PRULE INDY

ook back a decade, when Marty Chan was a writer known mostly for crafting light, funny works and writing geared towards young adults and children. Then, out of his pen and the darker places of his mind, came The Bone House.

"I snapped," he jokes, 10 years and a very diverse writing career later. "It was one of those moments where I was tired of writing comedies, and I wanted to try something different.

Different in this case meant finding ways to scare the hell out of a live admits. He'd seen Edmonton magician Ron Pearson perform a Fringe show called Séance and called him up. Like Chan, Pearson "loved the idea of blacking out a theatre and doing all sorts of weird stuff to audi-

It wasn't a brand-new idea. "But usually, those kind of shows were connected to ghost stories," Chan points out, "and I wanted to update that concept, and find out what people were scared of today. I sort of narrowed it down to serial killers, and built the show around that."

The Bone House isn't structured so much like a play as a lecture by a self-styled "mind hunter" named Eugene Crowley. The topic is the twisted minds of murderers, and one in particular, who goes by The Midnight Cowboy and who relishes having an



BONE CHILLING >> The Bone House will strip away your sense of security // Supplied

If you think you can tell where that set up is leading, it won't help you keep your cool. The Bone House has had audiences leaping with fright in Edmonago premiere run, it received a number

lage Theatre at the Edinburgh Fringe Festival, where-in and among two thousand other plays-The Bone House "the biggest reviewer at the world's So, how does one give a live audience some genuine chills? Even Chan admits the difficulty of the task.

"It's not impossible, but it's certainwhen you're sitting at a live event, you always know that you're sitting in a theatre," Chan says. "You know that no matter how brilliant the per formers are onstage, they're just pretending. You can see the lights over head, you can see the other audience members. You never get pulled into

What Chan saw as his largest obstacle was the fourth wall, the invisible separation between onstage action and the audience—if you're aware that you're sitting in a theatre, watch ing actors perform, no matter how convincingly, you're safe. Here, he's found ways to strip those little theat rical reminders away, and lock audi ences in with the action onstage.

"[Crowley]'s not addressing a pictend audience, he's actually address ing the people who are sitting in the theatre," he says. "Through the course of the lecture, we start to strip away people's safety nets, the things that they cling to that sort of remind them that they're in a show, and it questions if they're actually watching a performance, or if they're sitting in a real climax, when the audience is geared up to that point of belief, then we pu. the rug out from under them." V

PREVUE // SWEENEY TODD

Sing or you're supper

Sweeney Todd's take on musical theatre includes singing, dancing and cannibalism

BAYIG BERRY

Steven Sondheim doesn't write typ-ical musicals, thematically, musically or lyrically, but even for him, Sweeney Todd: The Demon Barber of Fleet Street has to be considered a little bit out of the norm. Twenty-odd people singing and dancing across the stage don't necessarily always have to be upbeat, but there aren't a great many musicals in the world that feature murder, rape, suicide and, of course, ravenous cannibalism before the first act is even out. Not that the rather gory subject matter is any worry for Two One-Way Tickets to Broadway artistic director Martin Galba.

musicals like Sweeney Todd," Galba part, though, he says it's just a matter of letting yourself be guided by the master: Sondheim has taken the odd subject matter and crafted a musical that takes full advantage of it. "Whoever is going to tackle a production like this really needs to be aware of the musical challenges and really feel the music and work it: there's already so part of the challenge is just to take what you're given."

That may be especially true considering how much the subject at hand can overwhelm the music. Though ing, appropriately enough, as part of hell-bent on revenge-so much so



Whoever is going to tackle a production like this really needs to be aware of the musical challenges and really feel the music and work it: there's already a lot of emotions in the orchestration, so part of the challenge is just to take what you're given.

festival-is as challenging as any of Sondheim's work, people have a bit of a tendency to focus on the story. For sordid tale of Benjamin Barker, alias

that a plan to kill the judge expands to proprietress who's happy for the fresh

All the murder will be especially fou for Gulba, who'll be taking on the title role. Besides all the vocal theatriche's had to master, Gulba is welcom ing the chance to step inside the data er side of life, especially this close to

"I'm not necessarily missing that side or anything, but it's kind of nice to step outside of your comfort zone, he explains. "It's definitely a big chal lenge, though, trying to dig deep ink my dark side, which the normal per son doesn't bring out very often." W

The lay of the land

Tracey Power's adaptation of The Jungle Book

isn't the only show keeping her busy

d subtful that there's another thesame thing for Village Theatre's chilling The Bone House (which opens tonight). And with her soon-to-open adaptation of The Jungle Book, her skills as a play-

busy. I'm not very good at sitting still.
I'll continue to not sit still until I land
on a beach somewhere," she says, with The Jungle Book, opening the Citadel's

This is the only adaptation that I've done so far, so part of making it my own was finding these voices today for these animals, and also my voice as a writer, [and] bringing that to some of these characters," she explains. "Because of when it was written, it's very old English, so because of that, it allowed me a springboard to modernize it in a way. But I still wanted to keep some of that flavour and a couple of the characters because of their wisdom or their mannerisms. So it was nice to kind of explore what characters kept more of the [Rudyard] Kipling-esque style of speech versus Tracey Power."

The original story, penned in 1894, collects a number of episodic tales about Mowgli, abandoned by his human parents and raised feral by the creatures of the jungle. Power selected her ied them with puppets and masks and 2 live musician "so we could get the



THE BIG SQUEEZE >> Mowgli grows up in the wild in The jungle Book

sounds of the jungle, and really bring the audience into that world."

"I think it's one of those stories that you let your imagination run wild with it. You follow Mowgli on his advenhim and grow up in this animal world, this animal kingdom, and how would we be able to survive living in the jungle ourselves," she explains.

There was already one existing adaptation of The Jungle Book, but it was a big-cast affair, and Power was looking for a smaller group energy. So she wrote it herself, and it's kept her busy-it saw a run in Montréal with the same company that's now brought it here (Georgie Productions). But once this-and

everything else on her plate-wraps up, Power's only residual matter is her well-earned vacation.

"I'm not bringing a pen, I'm not bringing a piece of paper, I'm just going to bring books and sit on a beach," she laughs. "Go hide away for a little while." 🗸

PREVUE // URBAN TALES: MOTEL

Checking out

The 12th annual Urban Tales is also the last

RAMIN OSTAD

revor Schmidt has gotten pretty tired of the Halloween season. The artistic director of Northern Light Theatre says that after this year's production of the annual cabaret, **Urban Tales**, the curtains will close on the show for good.

"I'm just really getting tired of vampires and werewolves and Halloween, Schmidt sighs. "It's just such an oversaturated market right now. It's too many people moving into this time of the year. Although we established ourselves really well, I'm willing to let other people to do it for a while.

Closing out in its 12th year of production, Urban Tales is a cabaret that features a number of stories submitted by various local writers, and created with the motif of myths and urban legends in mind—this year's show is titled Urban Tales: Motel. The scenes are supplemented with live sound, videos and slides.

Schmidt says the show has changed over the years, reaching a number of great milestones, such as becoming a mentorship event: by hiring junior and senior interns, the show has given up-and-coming talent the opportunity to work with and learn from more established veterans-afact Schmidt says is very rewarding.

"It happened about four years ago," Schmidt explains. "I had been hiring a few guest directors along the way, and people had mentioned that they want to try directing but they weren't ready for a full show. So it's a nice opportunity to work on a short play for a little while, and people can start to think a little bit like a stage play, and a little bit like a film."

Urban Tales also became the first the atre in Canada to broadcast their show live on the Internet, using multiple cameras to show the stage from different angles. It's a feature that Schmidt says has raised the theatre's profile internationally, with viewers tuning in from as far away as New Zealand.

"It was an idea that Ian Jackson, our

videographer, had," Schmidt explains. "He said, You know what would be great? If we could do a lot of cutting between different cameras, and maybe we could simulcast on the Web.' We did some research and realized that no one had ever done that before in Canada

As Schmidt comes close to the final run of Urban Tales, he says the he's enjoyed all of the cabarets he's worked on. When asked what his favourites were he noted one that had audiences think-

> It's just such an oversaturated market right now. It's too many people moving into this time of the year. Although we established ourselves really well, I'm willing to let other people to do it for a while.

ing the story was real.

"We did a show called Bi-Furious, about a rock band that went out to a castle to record an album and they all got killed. We built a website for the fictional band, and people started to believe that there really was a band. We got asked if they could be booked to sing on cruise ships, it was really funny." W

PREVUE // CATHERINE GILDINER

Wild child

Catherine Gildiner's second book collects memories of growing up in the '60s

rul first memoir Too Close to the Falls, Catherine Gildiner is back with volume two in After the Falls: Coming of Age in the Sixties. At a time when America itself was experiencing some rather large growing pains, Gildiner was navigating the treacherous waters of adolescence amid a backdrop of civil rights marches, the unending war in Vietnam and the riots at the \$66 Democratic National Convention

When comparing those revolutionary years with our own times, Gildiner reflects that while we face some tumultuous moments today, it's just not transformative decade. as wild as the '60s.

"The '60s were like a tsunami says. "I'm not saying it's better, but it was wilder, with women's liberation, birth control, Vietnam, which was a real battle cry. Our high school friends came back maimed or dead. Politics were completely divided between the silent majority and those who wanted change. America isn't as polarized now. The youth movement isn't as powerful."

Though these last two statements might seem debatable, they ring true when followed by Gildiner's observation that right now in America, "cities

Despite the hardships, the '60s were also the decade that famously encouraged average citizens to truly be themselves, to go beyond the expected

"Eccentric' meant almost mental. didn't have to live in that narrow slot any longer. You could grow into your-

When speaking of her own youthful follies, Gildiner renounces any claim to perfection and quite candidly admits that growth is pain while eschewing regrets.

"You can't grow up if you don't make mistakes," she says. "If you never get tired of living with your parents,

never push and break out and you end up still living with them when you're thirty, you're like Norman Bates running the motel. The more mistakes you make when you're little, the faster

Looking back over her early years, Gildiner rediscovered both the simple pleasures of her youth and the challenge of writing about her first attempt at dating.

my childhood, forgot how great it really was," she admits. "But romance, it really is appalling. It's hard to explain how you feel, hard to find words to describe it; it's very irrational."

Keeping the second and planned

third volume of her memoirs as stand alone books was a conscious decision that reflects Gildiner's belief quality

"I don't like those marketing ideas where we make people dependent by stringing them along for several books. If your writing is good, people will want to read your other books."

When asked how she relaxes, since Gildiner doesn't watch television, she sagely replies "Reading. Joy is reading. in the evening." V

Megatunes

Your Music Destination

TOP 30 FOR THE WEEK OF OCTOBER 22, 2009

- 1. Corb Lund Losin' Lately Gambler (new west)
- 2. The Flaming Lips -- Embryonic (warner)
- 3. Monsters Of Folk S/T (shangrila)
- 4. Lyle Lovett Natural Forces (lost highway)
- 5. The Secretaries S/T (the secrectaries)
- 6. Sam Baker Cotton (music road)
- 7. Carolyn Mark & NQ Arbuckle -- Let's Just Stay Here (mint)
- 8. John Wort Hannam Queen's Hotel (black hen)
- 9. Tom Russell Blood And Candle Smoke (shout)
- 10. Rosanne Cash The List (emi)
- 11. Levon Helm Electric Dirt (dirt farmer)
- Colin James Rooftops & Satellites (maple
- 13. Rodrigo Y Gabriela 11:11 (ato)
- 14. Japandroids Post-Nothing (polyvinyl)
- 15. Maria Muldaur & Her Garden Of Joy -
- 16. Baroness Blue Record (relapse)
- 17. The Wheatpool Hauntario (shameless)
- 18. The Dutchess & The Duke Sunset/Sunrise (hardly art)
- 19. Delbert McClinton & Dick 50 Aquired Taste (new west)
- 20. John Fogerty & The Blue Ridge Rangers Rides Again (verve)
- 21. Converge Axe To Fall (epitaph)
- 22. Tinariwen Imidiwan: Companions (outside)
- 23. Dan Mangan Nice, Nice, Very Nice (fu:m)
- 24. Christian Hansen & The Autistics Power Leopard (
- 25. James Keelaghan House Of Cards (borealis)
- 26. The Wooden Sky If I Don't Come Home You'll Know I'm Gone (bbr)
- 27. Steve Earle Townes (new west)
- 28. Slaid Cleaves Everything You Love Will Be Taken Away... (music road)
- 29. Kieran Kane Somewhere Beyond The Roses (dead reckoning)
- 30. Wilco The Albumi (nonesuch)

THINGS ABOUT COMIN' MY WAY. A TRIBUTE TO THE MISSISSIPPI SHEIKS

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MAK. 10 FF IEND US of INSIGNATION IN CONTINUES COMMITTEN 10355 Whyte Ave. Shop online at megatunes.com 434-6342 PREVUE // MOSTLY WATER VARIETY SHOW

Politique geeks

Mostly Water Theatre may start mixing politics in with its usual comedic geekery in a new variety show



FELLOWSHIP OF MOSTLY WATER >> The MWT boys are ready for a raid on your funny bone #Supplied

FAWNDA MITHRUSH

It's Sunday morning when we get in touch with Mostly Water Theatre's Sam Varteniuk, and the crew happens to be smack in the middle of shooting a video sketch in a familiar Strathcona hangout: the Next Act. The skit, a send-up of Gordon Ramsay's Hell's Kitchen called "Next Act Kitchen," will be screened as part of Mostly Water's inaugural Variety Show this Saturday, Varteniuk evaluins.

Oddly enough, it was just over a year ago this month that the Mostly Water guys were sitting in the very same bar watching their favourite NDP candidate fight for the riding of her life in the last federal election. The plight of Linda Duncan was close to the hearts of Varteniuk et al., and considering she's slated as one of the very first guests to appear in their Mostly Water Variety Show series (they'll have three more this season at the Roxy) one might wonder if the guys are thinking of dropping their geek comedy routine to follow the more politic-wit formats of Stewart or Colbert.

"We were asked to do a brief skit supporting Linda Duncan for the Wrecking Ball event," Varteniuk explains. (The Wrecking Ball is a Toronto theatre organization that took great interest in last year's election after Harper suggested that "real Canadians" didn't care about the arts, and ran multi-disciplinary arts protests across the country to slag him.] "We are more liberal-minded people and we supported her policies, and Rahim [Jaffer] just needed to go—he was too much of a confall So we made a rideo much of a confall So we made a rideo

Derek Clayton of the Edmonton Horror Film Fest will be on hand. Of course, every variety show needs a game segment, and Varteniuk mentions something about a plinko wall being built over the sounds of kitchen pans crashing in the background

The excitement of that evening, watching it go one way then the other, it felt like for once we'd actually made a difference because the margin was so slim, and that was really awesome. It kind of made us think, 'Hey, this political awareness and activism, there might actually be something to it.'

that supported her, and then we were actually sitting in the Next Act watching the election results like it was a hockey game. The excitement of that evening, watching it go one way then the other, it felt like for once we'd actually made a difference because the margin was so shim, and that was really awesome. It kind of made us think, 'Hey, this political awareness and activism, there might actually be something to it.' So we're keen to have her on the show. We might even show her the video because I don't know if she's seen it," he says.

Of course, there'll be lots of diverse entertainment throughout the evening (it is a variety show, after all). The Wheat Pool will be there to play a tune or two and chat about Hauntario, their most recent album. Also, to keep up with the dEdmonton craze, As for stepping up to the hosting duties. Varteniuk seems pretty relaxed. While music-man Craig Buchert will be taking up the Paul Schaffer role, Trent Wikke and Matt Stanton will be acting as Daily Short-style "correspondents."

"Twe done a bit of hosting so I'm kind

"Twe done a bit of hosting so I'm kind of comfortable in that role. But the thing that's got me thinking the most is my opening monologue, because that's basically stand-up comedy and that's one thing I haven't done," Varteniuk admits. So Sam, any hints about this content? "I've got a bit about pants, but I'm still working out the details." \(\frac{1}{2}\)

UE, OCT 24 (8 PM)

MOSTLY WATER VARIETY SHOW PRESENTED BY MOSTLY WATER THE ATRI

Haunted house of leaves

The fall colours come with an urge for some creepier reading

The cays close early, and soon they'll change the time on us and darkness will fall before we even leave work. October brings with it a surplus of night, but not, for some of us, any extra Me, I wake up in the wee hours, Come autumn I get hooked on spooky stories, and I got to thinking on stories about sleep itself. A favourite from Haruki Murakami—you

Sleep. A seemingly normal Karinina. The problem is that she never catches up-I'm told

by experts that no one ever ac-tually "catches up" on sleep, but it's a handy expression—and she kinda likes it, the freedom, the hours no longer spent idly—think of all the gigantic Russian novels to read. She feels energized, renewed, as though undergoing some transformation. But into what?

I don't know If E.T.A. Hoffmann had trouble sleeping, though it's easy to imagine how the writing of "The Sandman," first published in 1818 in a collection entitled, aptly enough, The Night Pieces, might have troubled his rest of the author. "Something terrible has entered my life," writes Nathaniel

to his dear friend Lothario-the first part of the story is delivered through a series of letters. He recounts a childhood marked by his mother's nightly demands that he be off to bed lest the sandman come and find him, and indeed, he hears him mounting the stairs as he lay awake in the dark. This sandman is eventually discovered to

be a lawyer-like Hoffmann-and a colleague of Nathaniel's father, a man with hairy hands who scares children away with the mere threat of his touch, 'a repellant, spectral monster bringing misery, distress and earthly and eternal ruination wherever he went."

Nathaniel believes him to be the murderer of his father. Now Nathaniel is an adult student, living in another appeared in his life, posing as a seller of barometers.

Clara is Lothario's sister and Nathanlel's flancée. She reads the letter intended for her brother and writes back to Nathanial, assuring him in so many words that he's basically just a little crazy. She suggests that he simply endeavour to "be cheerful." But Nathaniel's caught up in something clearly beyond Clara's understanding. He's convinced his will is subject to some power mysterious and vast. He's con-fronted again by the barometer seller, who covers a table in glasses, and later telescopes, one of which is purchased by Nathaniel, who begins to feel foolish about his suspicions and becomes fascinated by the object. And it strikes me as interesting that this fascination with seeing, specifically with seeing through the ald of a mechanical object. is what seems to lead Nathaniel to his downfall. He falls in love with another woman, one not so cheerful as Clara, but whose strange stillness is transfix ing. She's more like a coveted object than a person. Something inside of Nathaniel begins to split apart. The ending of "The Sandman" is rather ambiguous, and brilliantly chilling. It's referenced at length in Freud's "The Uncanny,"

Hoffmann himself has been characterized as a guy with two distinct faces, and the theme of man's dual nature is given further expression in "Mademoiselle de Scudéry, his most famous story, one often considered the prototype for detective fiction-it predates Edgar Allen Pae's "Murders in the Rue Morgue" by 20 years. It certainly must be the first example of this odd convention of having mysteries solved by old ladies—its title character petitions numerous local authorities to reconsider their assumptions about the murder of a celebrated it to his shadow self also lends itself to maker of jewelry named Cardillac in 1680 Paris. Cardillac is actually the story's most memorable character, with Hoffmann's portrait compelling us to draw parallels between virtuosity and villainy, art and evil. Cardillac claims to have been followed all his life by an "evil star," and we start to see how the Jewels he so admires twinkle Just like that heavenly eye. Of course "Mademoiselle de Scudéry" isn't terribly macabre, which is what I've been In the mood for and, with Halloween approaching, what I aim to steer you toward. But it led me to finally read a horror classic I'd previously neglected, one regarded as the definitive narrative investigation into the multiplicities of self, and the beast within

Imagine you have an old friend so beloved to yourself, held in such high esteem by others, that were he to change radically, to alter his behaviour in a wildly grotesque fashion, you wouldn't even recognize him standing before you. That's one of the questions that lingers with you after reading Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde. Stevenson was inspired by the true story of Deacon Brody, respected businessman by day, burglar and thief by night. But the story of Dr. Jekyll and his slow surrender

being read as a parable of drug addiction, and it's notable that after having his manuscript destroyed Stevenson rewrote the whole thing during a sixday cocaine binge. The work lends itself to so many interpretations, and nearly all of them work because Stevenson's storytelling is so geared toward realistic detail and the rich evocations of its relationships. His is a world of bachelors, of intense male friendships, alleglances that defy law or even logic in the actions that inspire. (There's surely a queer reading out there, too.)

"I have lost confidence in myself," Jekyll tells his friend Utterson-another lawyer. Indeed his self is not what he thought it to be. The cruel and murderous Mr. Hyde is the result of some fantastic experiment, but he was surely waiting within Jekyll's psyche all along. It takes a drug to shake "the fortress of identity," but the more important ingredient in Hyde's birth was surely Jekyll's urge to let loose his demons and to do so without punishment, to have his evil other hide in plain sight. Stevenson closes the novella with Jekyll's own words, which elevates its horror by leaving us not with Utterson's "I thought I knew the man ... " but with something rather more frightening: the man never really knew himself.

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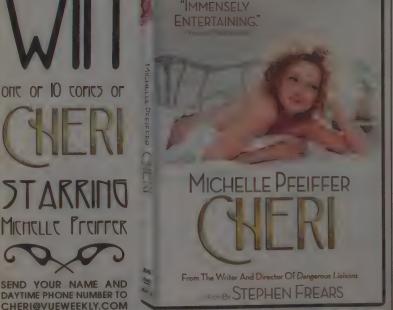




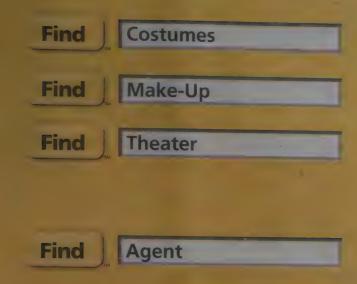
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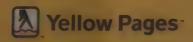
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Beware the Wild Things by Brian Gibson

Where do you draw the line between entertainment for children and adults?

REVUE // WHERE THE WILD THINGS ARE

Wild rumpus

Where The Wild Things Are gets caught trying to please both young and old audiences

PART WUNDLEY

There's something unexplainably magical about the 10 lines and inimitable artwork that makes up Maurice Sendak's Where The Wild Things Are. A tale of the night Max, boy in wolfish garb, "made mischief," got sent to his room, and then travelled to an imaginary island of monsters somehow managed to capture something so universally affect-ing that it's sold millions of copies, and is finally seeing a movie rendition more than 40 years after publication—an adaptation backed by the author, even.

It's that universal spark that director Spike Jonze is chasing after in his ex-panded, cinematic take. To find it, he's crafted a children's movie that's really for adults: it has a child protagonist and

centres on his fears and fun-sized imag-ination, yes, but this version is designed to be taken in by an older crowd. It's hard to have it both ways, but Jonze doesn't do too bad, all things considered. Obviously, the script takes some liber-

ties to oroaden its imitted source material into feature length, but Jonze and Dave Eggers (who together handled the screenplay), don't take it anywhere irrational: the opening sequence is brief and simple and carries the feeling of what Max (Max Records) is going through, painting him as an oft-ignored little boy who doesn't get any attention from his sister (except a brief snowball fight that he instigates with her and her friends but ends up in tears afterwards) and overworked single mom. As a result, he rages, and, in front of mom's



MO' MONSTERS, MO' PROBLEMS >> There's monsters aplenty in Where The Wild Things Are #Supplied

As he arrives, the movie peaks: we're introduced to the monsters, which don't the book constructions by the Jim Henson Creature Workshop) or in colourful personality (courtesy of all-star vocal cast), and the highlights come early on, as Max convinces them to make him king, and complemented by the overlapping yowls and yips of Karen O, who leads a group of children to provide the bulk of the soundtrack. Visually, it's joyous and gorgeous, from the giant fort the monsters begin to from the gaant tort me monsters begin to construct to a massive dirt-clump fight, all captured in slightly grainy footage that adds to the feeling of wilderness. It's when things start to get a little too real on the island that Where The Wild

Things Are begins to falter. The paral-lels between Max's own troubles and lets between Max's own troubles and the ones that start to sprout up on mon-ster island get a little more obvious, as the kingdom Max envisioned begins to slowly break apart: there were tensions before he got there, primarily roman-tic tension between Carol [James Gan-dolfini] and KW [Lauren Ambrose], a monster who; found new friends and monster who's found new friends and

that Max is too young to solve, and may-

For them, the monster kingdom's fallout will be over their heads, and its ending ambiguous without a point of entry (to Jonze's credit, he's never guilty entry (to Jonze's credit, he's never guilty of disservicing his story by dumbing it down, and earlier on that more mature approach works perfectly). For the older crowd, there isn't enough resolution to it for it to be truly satisfying. There lies the paradox of making children's entertainment for adults: when it comes time to store he have been early satisfying.

The growing troubles parallel the ones he left behind at his house, but the movbe even fully understand. It may very well make be the same case with the younger members of the audience tie up loose ends, which group do you seek to satisfy? Though he doesn't quite disappoint on either front, Jonze can't seem to make that decision.



The certainty of uncertainty

The Coen Brothers' A Serious Man is brimming with irreverent humour, discreet compassion and maybe even some autobiography



SERIOUSLY, WHO STOLE MY LADDER? >> A Serious Man shows the Coen brothers' ebb and flow take on chaos and the human condition "suc

CSEE BRAUN

t's an unlikely turning point, this scene in The Man Who Wasn't There, one of the richest, most underappreciated of the Coen Brothers' films. Tony a lawyer in love with mystifying elo-cution, dazzling ideas and the art of distraction-in other words, theatrepresents his client, on trial for murder, with a philosophical argument he be-lieves will form the lynchpin of their case: a thing changes when you look at it. Sunlight beams down upon his upturned face as he savours his discovery of paradox. His presentation finished,

thinking of The Man Who Wasn't There is the natural companion to A serious Man, the Coens film about one Larry Gopnik (Michael Stuhlbarg, wonderman swept up in spiritual crisis in 1967 Minneapolis. Sure, both feature a largething!" is Larry's recurring plea. Both are period pieces about middleclass people with unsatisfying marriages liv-ing in the suburbs. But more integrally maddeningly unmoored, where chaos us never vanquished but merely ebbs and flows, where parallels and osten-sible signs can't be dependably mined for meaning. "Please, accept the mysdeceive dreamers because they seem so

Schrödinger's cat to an auditorium full comically titanic proportions covered in a labyrinthine mural of equation almost no one could possibly understand. You can never be certain if the cat's alive or dead, Larry tells his class, but you still have to explain it on the midterm.

A Serious Man is also like The Man Who Wasn't There in that, no matter what the might say-some general advice: never trust the artist to interpret the workdiscreetly compassionate. The escalating woes of Larry Gopnik may be rife with black comedy and caricature, but his struggle feels genuine. He's condescended to by several supporting characters, not by the authors. Maybe-and it's their most autobiographical work. occupation is the same as that of the the same age the Coens would have been at the time, and we can only pre-sume his pot-addled, utterly detached sis was on Wittgenstein—but no matter baffling Larry's soliciting of advice from might be ridiculous or pitiful for him to seek comfort in the desperate housewife next door (Amy Landecker), who he first spies sunbathing from his roof one sun-ny afternoon where he fiddles with the

ing Back To Me" seems to drift through the airwaves, lending tenderness to this scene of accidental voyeurism. Characteristic Coen humour, often

verging on non-sequitur, abounds. There are jokes about incessant cyst draining or the inexplicable unseemliness of a bar called the North Dakota. There are instances of culture clash that toy with stereotype, such as Larry's struggle to reason with a Korean student who presumes bribery to be an acceptable practice in American schools. The cast, superb and devoid of name talent, speaks to the Coens' impeccable eye for faces, not to mention ankles, necks and the hairiest ears I've ever seen. Larry's wife (Sari Lennick), who looks like her head's about to explode any second, seems to be leaving him for Allen Ginsberg (Fred Melamed). Bodies wordlessly convey repression, especially that of Uncle Arthur (Richard Kind), whose posture renders him a peeled hard-boiled egg with flippers. fect, but it strikes me as a carnival of the deeply recognizable-to Jews and goys alike-and brimming with sly observations on how familiarity can suddenly deed, the film ends with fresh threats looming on the horizon. This cliffhanger is a legitimate finale however. There is resolution, even if it urges us to accept uncertainty as life's sole certainty. 🗸

DVD DETECTIVE >> PVC-1

Taking the long shot

Digital technology lets filmmakers experiment with long-takes, with increasingly good returns

Film being a narrative medium more de- (more on that in a second), long takes are pendent on technology than all others-whether a book is written on parchment, a typewriter or a word processor doesn't real-DETECTIVE ly change the experience for author or reader-it's gained the most from the rise of the computer. But while a lot of what we think of when we talk about technological advances is flashy and tremendously complex, like

computer animation or digital editing, it's also opened up a lot of possibilities for one of the simplest-looking tricks in cinema: the long take.

Even with the limits of film removed

reasonably rare among films, which is probably part of the reason they're usually so rewarding. Philosophically, they represent a kind of realism, a singular point of view that corresponds pretty closely with our own, bereft of some of film's usual manipulations: think

of Children of Men, for Instance, Alfonso Cuarón giving the war zone he follows Clive Owen through a pretty visceral immediacy by never cutting, simply ducking in and out of burned-out cars and shelled buildings, much like the CONTINUED ON PAGE 23 >>

TOBER 22-2

THURSDAY OCTOBER 22 AT 7:00PM









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IN ASSOCIATION WITH THE UOF A FILM STUDIES DEPTARTMENT

TURKEY SHOOT PRESENTS: WEDNESDAY AT 8PM FLESH FOR FRANKENSTEIN

coreonives y one head at Soldier Half in the Cleanel Theoree 9025-101 A Au











PREVUE // CHRIS LANDRETH

Show some backbone

With The Spine, Chris Landreth explores a toxic marriage in 'metaphorical realism'

DAVID RESWY

hris Landreth burst onto the scene with Ryan, his Oscar-winning, computer-animated 2004 short about the animator Ryan Larkin. Landreth picks up some of his ideas of physically represented psyches and the unseen stories of troubled peoples with The Spine, a perversely touching tale of how a toxic marriage got that way in the first place.

Landreth will be coming to town to Film Board's Get Animated! program, showcasing some of the finest in Cayear. Vue Weekly had a chance to talk tics and his aims for his very particular you can expect to come up when he vis-

VUE WEEKLY: To start simply enough,

CHRIS LANDRETH: I found myself wondering, upon seeing people in long-time marriages where there is this element of





people who hate each other, obviously hate each other, and yet they're still together. Why would that be? Is it just out of habit? Is it sadism or masochism? I not necessarily those negative things, that there is something under the surleave me" dynamic. There's actually something quite truthful and valid and beautiful about it, even though that may be in kind of a very perverse way.

VW: To move away from the story a bit, one of the things that really comes through in The Spine, and which was certainly present in Ryan, too, is the physicalization of people's psychologi-CL: Where does it come from? I don't what I see. When I was imagining these characters and designing them, I was trying very hard to not try-that is, to not contrive or make stuff up. I just

VW: Did you apply a similar kind of logic to Ryan, then? His character was actually just sort of a manifestation of

CL: Actually, very much. With Ryan, again, when I was imagining what he

VW: I've seen you talk before about initially being attracted to computer animation because of what it could do in terms

to that, which is interesting, because your work isn't necessarily very realistic: there's

CL: Yeah, what I like to do is not to do photorealism, because to me that's pointless: why not just shoot a live-ac tion film? What I like is that you can turn realism on its head: you can go beyond just normal realism and go into a kind of metaphorical realism that expresses people's emotional states, their psychic states. When you can do that, you start opening up a different level of realism

vw: Has the increasing prevalence changed your approach or opinion of computer animation at all?

CL: Somewhat. In The Spine, I'm not trying to be ultra realistic or fool anybody into thinking those are real, live-action characters. About 10 years ago, I did actually think I could do that-and to some extent I did, on a film I did called has a creepy aspect to it. It's fine in the film, because it's creepy on purpose, but even if I weren't trying to be creepy with the story, the film would still come across as being creepy, and it comes from the realism that's there, the uncanny valley aspect to it. Most films rather not tread in with my films. V



- aracter—though Robert Altman also them to great effect in concert in overlapping, naturalistic dia Technically, long takes are one of owner incredible feats, stage man-ter of the highest order that conhundreds of people, from lighting ro extras to all-star actors, for a minutes of film: think of the logismoutes of film, think of the logis-mouved in, say, Ray Liotta's back-we entrance to the Henny Youngman gas in Scorcese's Goodfellas, or Mark hait heig s'introduction to a porn pool and T. Anderson's Boogle Nights. The part Anderson's Boogle Nights.

cong take For much of film's history, me typical 32mm camera could hold it but iO minutes of film at absolute ost which is why in Alfred Hitchcock's Rope, maybe the most famous attempt the camera, and what have you, bethen just reload the camera and pick up from where he left off, and there's about 10 cuts in the 80-minute film.

Digital film, which can run for as long as you have memory, removes that physical barrier, and as a result a few films have popped up in relatively re-cent times that go for the full effect. The most famous example is probably Russian Ark, Aleksandr Sokurov's timehopping trip through the Russian State Heritage Museum, and a pretty stunning film if you ever get the chance. But a decidedly more raw and visceral take comes in the form of **PVC-1**, from

As you might expect from something that can't jump around between timeframes, much less settings, PVC-1 has a simple premise: a group of thugs show robbers put a crude explosive device, a collar made from PVC pipe, around the wife's neck, and demand 15 million pesos in 90 minutes, or else it'll blow. The trying to get it off, making a somewhat dangerous trek to the edge of town, where a police bomb specialist is waiting to try and remove it.

Done poorly, this could just be a (remarkably difficult to pull off) gimmick, but first-time director Spiros Stathoulo-poulos has done well both in choice of topic and in actual execution. This kind of inherently tense situation lends itself lear of the characters, their slips or the follar's occasional, cryptic beeps all the non-jolting Technically, there's a fabumis mix of close-ups of desperate faces, "deven the odd powerful static shot,

he rungus thing is, by the end of its or commutes, the single shot seems natural its easy to forget that it seems that it away the whole time. What the mas remarkable is subsumed into The Arry, becoming just another way to the lives of the characters.

If marks Stathoulopoulos as a direcfor worth watching, someone who not work how to pull off some im-. The feats of cinema, but who knows ... and why to use them as well. V

FILM WEEKLY

CHABA THEATRE-JASPER

Date of Issue only: Thu, Oct 22 CLOUDY WITH A CHANCE OF MEATBALLS (C)

LAW ASSDING CITIZEN (14A, brutal violen Thu, Oct 22: 8000

EDMONTON FILM SOCIETY

CINEMA CITY MOVIES 12

MAIN AURIT MES. ICHANNA ONDI W/EST) (PG)

ALL THE BEST (HDID) W/E.S.T) (STC)
Pn-Sat 1:10, 4:20, 7:35 11:00, Sun-Thu 1:10, 4:20, 7:35

SN MY LIFE (FILIPINO) (PG, mature subject matter)

SORORITY ROW (18A, language may offend, gozy vi HALLOWERN II (18A, brutal viole Pri-Sat 9:55, 12:15; Sun-Thu 9:55

DISTRICT 9 (14A, gory scenes, brutal violence, co

language) Pri-Sat 270, 425, 7:05, 9:45, 12:10; Sun-Thu 1:30, 4:25, 7:05, 9:45 G.I. JOE: THE RISE OF COBRA (14A)
Pn-Sat 125, 410, 7:00, 940, 1210; Sun-Thu 125, 410, 7:00, 940

THE UGLY TRUTH (14A, language may offend, sexual Pri-Sat use are fear onto union Sun-Thu use are fise onto

G FORCE (G) Daily 1:55, 4:45, 6.55

HARRY POTTER AND THE HALF BLOOD PRINCE (PG violence, frightening scenes) Pri-Sat 1:20, 4:30, 7:35, 11:00; Sun-Thu 1:20, 4:30, 7:35

ICE AGE: DAWN OF THE DONOSAURS (G)
Pri-Sat 1:30, 4:40, 7:20, 9:30, 12:30; Sun-Thia 1:50, 4:40, 7:20, 9:30

UNSFORMERS: REVENGE OF THE FALLEN (PG, viole crude content, not recommended for young children, Pri-Sat 2.15, 4.15, 7.30, 20.45 Sun-Thu 2.15, 4.15, 7.30

THE PROPOSAL (PG, coarse language)
Pri-Sat 1/35, 4/10, 7/10, 9/50, 12/15; Sun-Thu 1/35, 4/10, 7/10, 9/50

160 TH ATT S Avenue, 780 THE LIST

SAW VI (18A, brutal violence, gory scenes) -Digital Cinema Daily 12/30, 2/50, 5/10, 8/00, 10/35

Tue, Thu 225, 3:50, 6:45, 9:25; Wed 3:50, 6:45, 9:25; Star & ollers Screening: Wed 2:00 CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (PG

WHERE THE WILD THINGS ARE (PG, not

THE STEPFATHER (14A, violence) Daily 2:00, 5:00, 7:40, 10:25

LAW ABIDING CITIZEN (14A, brutal violence)

PARANORMAL ACTIVITY (14A, frightening se

COUPLES RETREAT (PG. sexual content, not

Tue, Thu 1240, 330, 640, 1035 Wed 1240, 330, 103

WHELAND (18A, gory violence)

THE INVENTION OF LYING (PG, language may offend, not

WHIP IT (PG, coarse language)

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) Digital 3d Daily 1215, 2230, 440, 7210, 9390

INGLOURIOUS BASTERDS (18A, gory via Pri, Sun-The 1110, 505, 9100; Sat 505, 9100

THE METROPOLITAN OPERA: AIDA (VERDI)

THERMER ODERN SHAFF

AMELIA (PG)

o passes Fn-Wed 12-55, 3-55, 6-55, 9-55. Thu 3-55, 6-55, 9-55. Star

Strollers Screening: Thu 1-00

THE PARTY OF VANPER'S ASSISTANT, INC.

rs Pri-Tue 2005, 1955, 6245, 9735; Wed-Thu 2005, 1955

ERE THE WILD THINKS ARE (PG, not r ig children) 1888: Ph-Tue 120, 350, 720, 18000; Wed-Thu 120, 550 10105; Digital Cinema: Delly 1240, 520, 614, 925

THE STEPFATHER (14A, violence)
Pri-Tue 1730, 4730, 7005, 9440; Wed-Thu 1235, 4730, 7005, 944

LAW ABOUNG CITUZEN (14A Brutal violence)
Ph-The 124 425 725 10005 Wed-Thu 125 425 725 1020 PARANORMAL ACTIVITY (14A, frightening scenes, coal

guage, not recommended for causarem, passes Daily 12/50, 525, 530, 755, 2005 Midnight, Ph-Sat COUPLES RETREAT (PG, sexual content, not

Tue 12:35, 3:35, 7:00, 9:45; Wed-Thu 12:35, 3:35, 6:50, 9:45

ZOMBIELAND (18A, gory violence) Fri-Tue 1245, 320, 525, 8700, 1030; Wed-Thu 1245, 320, 525

THE INVENTION OF LYING (PG. iznguage may offend not

WHIP IT (PG, coarse language)
Pri-Mon 1235, 4:30, 7:25, 10:20; Tue 1235, 4:30, 10:20

SURROGATES (14A, violence)
Pri-Tue 1212, 3700, 515, 740, 1010; Wed 1215, 250, 515, 1015

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

THE NIGHTMARE BEFORE CHRISTMAS 3-D (STC)

THE METROPOLITAN OPERA: AIDA (VERDI) (CL:

MICHAEL JACKSON'S THIS IS IT (G)
No passes Wed-Thu 1:00, 1:30, 4:00, 4:30.

MY TOWER THE ROY OF CONVENTION OF THE PARTY
STARK RAVING BLACK (14A, coarse language, crude com-

WHERE THE WILD THINGS ARE (PG, not recon

consoren)
un Seating, Dolby Stereo Digital, No passes Pri-Sun
asso, 520, 7445, 10120; Mon-Tue 1125, 4100, 6155, 9150; Wed125, 4115, 6155, 9150

SAW VI (18A, brutal violence, gory scenes) Stadium Scating, DTS Digital Pri-Sun 1210, 230, 430, 710, 930; Mon-Thu 130 345, 505, 824

CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (PG,

adlum Seating, DTS Digital Fri-Sun 12220, 2:55, 530, 8:00

TOY STORY AND TOY STORY 2 3D DOUBLE FEATURE (G)

THE STEPFATHER (14A, violence) Stadnum Senting, DTS Digital Fri-Sun 1275, 3:30, 6:30, 9:40; Mon-Thu 1:10, 4:10, 7:00, 9:35

ASTRO BOY (PG)

DYS Dugstal, Stadium Seating Pri-Sun 12230, 3215, 6215, 9210;

Mon-Thu 1250, 4220, 6460, 9200 COUPLES RETREAT (PG, sexual content, no

OTS Digital, Stadium Seating Pn-Sun 1255, 3:45, 7:30, 10:15.

Mon-Thu 1:05, 3:50, 6:35, 9:15

LAW ARIDING CITIZEN (14A, brutal violence) DTS Dugital, Stadium Seating Fri-Sun 12145, 3:20, 7:00, 9:45 Mon-Thu 145, 4:30, 7:05, 9:45

ABBELAND (18A, gory violence) Dignal, Stadium Seating Fin-Sun 1205, 225, 445, 7:05 Mon 1240, 425, 625, 920; The 1240, 425, 625; Wed-Thu

MICHAEL JACKSON'S THIS IS IT (G)

CLOUDY WITH A CHANCE OF MEATBALLS (G)
Droftel ad Pri, Mon-Thu 4140, 7705, 9230; Szt.-Sun 1230, 4340

SURROGATES (14A, violence) Pri. Mon 4145, 7135, 0155; Sat-Sun 2100, 4145, 7135, 9155 TU

CIRQUE DU FREAK: THE VAMPINE'S ASSISTANT (PG.

Mon-Thu 425, 7000, 940; Sat-Sun 125, 425, 700, 940

MICHAEL JACKSON'S THIS IS IT (G)
No pames The 10:00; Wed-This 4:00, 6:40, 9:30

WHERE THE WILD THINGS ARE (PG, not recommended

Pri 4220, 6190, 9130; No passes Sat-Sun 1245, 4220, Mon-Thu 4220, 6190, 9130

SAW VI (18A, brutal violence, gory somes) Stadium Seating. Pri 4:50, 8:00, 10:20; S2t-Sun 2:45, 4:50, 8:00, 10:20; Mon-Thu

ASTRO BOY (PG)
Pri 3:70, 6:40, 9:15 Sat-Sun 22:90, 3:70, 6:40, 9:15 Mon-Th

CIRQUE DU FREAIC THE VAMPIRE'S ASSISTANT (PG,

No passes Pri 3240, 6245, 9220; Sat-Sun 2720, 3240, 6245, 9220

WHERE THE WILD THINGS ARE (PC not recommended for

young children) No pamen Pri 345, 6130, 9130; Sat-Sun 12245, 3145, 6130, 9130; Mon-Thu 6130, 9130

THE STEPFATHER (14A, violence)
Pri 445, 745, 10:30; Sat-Sun 2:00, 445, 745, 10:30; Mon-Thu
745, 10:30

LAW ABIDING CITIZEN (14A, brutal violence)
Pri 4/30, 7/30, 2015; Sat-Sun 1/30, 4/30, 7/30, 2015; Mon-Thu

Pri 4:15, 7:00, 10:10; Sat-Sun 1:10, 4:15, 7:00, 10:10; Mon-Thu

THE INVENTION OF LYING (PG, language may offend, not

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

COUPLES RETREAT (PG, sexual content, not a

ZOABIELAND (18A, gory violence) Pri 4110, 7230, 10.00; Sat-Sun 1140, 4110, 7120, 11

Pn, Mon-Tue 7:10; Sat-Su

MACHAEL MARKAGES VINS IS IT V.
No pames Wed-Thu 7:00, 9:45

Grandin Mail, Str Winston Cit. 780.ASE 90

WHERE THE WILD THINGS ARE (PG, not

ASTRO BOY (PG) No passes Daily 12:55, 2:55, 4:45, 6:35, 8:30

SAW VI (18A, brutal violence, gory soer No passes Daily 128, 328, 528, 728, 928

MICHAEL MORSON'S THESE THE

ZOMBIELAND (18A, gory violence)

THE STEPFATHER (14A, violence Daily 7210, 9230; Sat-Sun 2210, 930

MICHAEL JACKSON'S THIS IS IT (G)

METRO CINEMA

Charle Courses

ACCURATE AND LOSS.

LAW ASEDING CITIZEN (14A, brutal violence)
Daily 12140, 2150, 4155, 7105, 9120

WHERE THE WILD THINGS ARE (PG, not n

ZOMBIELAND (18A, gory violence)
Fri-Mon zoo, 6120: Tue zoo: Sat-Sun 1:00, 3120

RADICAL JESTERS: A FLM ABOUT MEDIA HOAXERS &

YOU, ME & THE SPP: TRADING DEMOCRACY FOR CORPORATE RULE (STC) Sat 730

BEYOND BLUE & GRAY PORTRAITS OF PALESTINIAN

ART & APATHY: ISRAELI CONSCIENCE & CULTURE (STC)

TURKETY SHOOT: FLESH FOR FRANCEISTERN (STC)

CHOLE DU FREAK: THE VANPERE'S ASSESTANT (PO

THE COLOR OF OLIVES (STC) Sun acon

PALESTINE BLUES (STC) Sun 8:30

PARKLAND CINEMA 7

TERMS MUSICAL STREET OF STREETING AS

uses Daily 1.00, 2:00, 5:00, 7:00, 8:55

GRANDIN THEATRE

GALAXY - SHERWOOD PARK

LAW ABIDING CITIZEN (LAA, brutal violence) Pri, Mon-Thu 350, 655, 935 Sat-Sun 1500, 350

MICHAEL JACKSON'S THIS IS IT (G)
The Oct 27 10:00: Wed-Thu 6:20 0:00 WHERE THE WILD THINGS ARE (PG, not reo

Daily 6:45, 9:00; Sat-Sun, Tue 12:45, 3:00

ng children) Ny 7000, 9210; Sat-Sun, Tue 1200, 3210; Mornes For Morn as Tue Oct 27 1200

THE STEPFATHER (LLA, violence)
Daily 710, 9(30; Sat-Sun, Tue 210, 3/30 LAW ABIDING CITIZEN (14A, brutal violence)
Daily 6:45, 0.15 Sat-Sun, Tue 12:55, 3.15

COUPLES RETREAT (PG. sexual courte as The Oct 27 7:05 Sat-Sun, The 1:05 32 GARNEAU

DYTE SER SHATELANDER

CAIRO TIME (PG) Daily 7:00, 9:00; Sat, Sun 2:00; No 7:00 show on Mon, Oct 26

ROCKY HORROR PICTURE SHOW (STC) Sat, Oct 24, midnight tuderts on sale now

PRINCESS

THE INVENTION OF LYING (PG. language may offend, not recommended for young children)

Daily 920; Sat-Sun 200; No shows Oct 28 and Oct 20

A SERIOUS MAN (14A)
Daily 7:00. 9:15: Sat-Sun 2:00

THE BOYS ARE BACK (PG, coarse language, mature subject matter) Daily 7:10; Sat-Sun 2:00; No show Wed Oct 28; 9:10 showing

SCOTIABANK THEATRE WEM WHAT PARTY CON SE, THE AREA CANEED

SAW V3 (18A, brutal violence, gory scenes) Stadium Sexting. Digital Cinema Daily 1220, 230, 525, 800, 1045 AEDRICHOT PUR

1140, 2000, 420, 640, 940 Daily CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (PG

children) No passes Dally 1220, 425, 720, 1020 WHERE THE WILD THINGS ARE (PG, not re-

g children) 2002: Pri-Tue, Thu 12:30, 3:30, 7:30, 10:00; Wed 3:30, 7:30 1; Star & Strollers Screening: Wed 2:00

THE STEPFATHER (14A, violence)
Ph-Tue, Thu 1150, 230, 500, 745, 1020; Wed 500, 745, 1020;
Star & Strollers Screening: Wed 100

LAW ABIDING CITIZEN (LA, brutal violence)

(PG, not recommended for young children)
Daily 11.30, 200, 430, 7:00, 930

Daily 1139, 2003, 4591, 7004, 9592

PARAHORMAL ACTIVITY (14A, fightening scenes, coarse language, not recommended for children)

No passes Pri-Mon, Wed-Thu 1200, 240, 510, 750, 1040; Tue 1200, 240, 520, 750, 1040; Midnight, no passes Pri-Sat 1201 COUPLES RETREAT (PG. sexual content, not recommended

ZOMBIELAND (18A, gory violence) Daily 1:30, 4:40, 7:40, 10:30

THE BIVENTION OF LYING (PG, language may offend, nothing recommended for young children)
Pri-Tue 12:50, 3:40, 6:30, 9:20; Wed 12:50, 3:40, 20:00; Thu

SURROGATES (14A, violence)
Pri, Sun-Mon 12140, 3145, 6145, 9145; Sat 3145, 6145, 9145; Tue THOUGH WITH A CHANGE OF BASATRALLS BY

THE METROPOLITAN OPERA: AIDA (VERDI) (Classificatos

MICHAEL JACKSON'S THIS IS IT (G)
Midnight, No passes The 1201; No passes Wed-Thu 12140

NY TIMES TALKS: A CONVERSATION WITH JOHN IRVING

WESTMOUNT CENTRE

WHERE THE WILD THINGS ARE (PG, not rec young children)
Dolby Stereo Digital, No passes Pri 6:30, 9:10; Szt-Sim 12:79
3:10, 6:30, 9:10; Mon-Thu 5:15, 8:00

CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (PG.

Dollry Stereo Digital Pn 6.45, 9225 Sat-Sun 12:45, 925 6:45, 9:25 Mon-Thu 535, 8:35

Emerica DTS Dignal Pri 700, 940; Sat-Sun 100, 340, 700, 940 Mon-Thu 500, 815

COUPLES RETREAT (PG, sexual content, not re DTS Digital Pri 7:10, 9:50; Sat-Sun 1:10, 3:50, 7:10, 9:50; Mon

WETASKIWIN CINEMAS

MANAGED THE WILD THENGS ARE IPG, not reyoung chamen; Daily 7:05, 9:20; Sat-Sim 1:05, 3:20

LAW ABIDING CITEZEN (14/A, brutal viole Daily 6:55, 9:25; Sat-Sun 12:55, 3:25

MACHARIL JACKSON'S THIS IS IT (G) Tue Oct 27: 10000; Wed Oct 28: 7:00, 9 THE STEPFATHER (14A, violence) Delly 710, 030; Szt-Sun 110, 330

ZOMAN SLAMBALSA gong malessee)

Film Capsules

Opening Friday

Astro Boy

Directed by David Bowers
Written by Bowers, Timothy Harris Starring Freddie Highmore, Nicholas Cage

Based on Tezuka Osamu's beloved manga and anime franchise, Astro Boy is set partly in the clean and luxurious floating Metro City, and partly in the vast below, a dystopian vision in which the segregation of the wealthy elite from the underprivileged majority has been pushed to extremes—as have issues of waste disposal. Dr. Tenma (voiced by Nicolas Cage) experiments with *pure positive" and "pure negative" energies, which gets war-giddy President Stone (Donald Sutherland) jazzed on inventing excuses for some ultra-high tech ass-kicking to help boost his chances at re-election.

I'm not sufficiently versed in existing

During one such experiment, single parent Tenma's precocious only-son Toby (Freddie Highmore) is killed. Tenma plummets into grief and determines to bring Toby back to life by fusing some of the kid's DNA into the body of a pow erful robot look-alike, complete with all of Toby's memories. But Tenma quickly becomes horrified by his creation, this cheerful little golem with his dead son's smile and voice and demands for love. The robot Toby, our Astro Boy, is finally stranded on Earth, where other robots are onto his artificial nature while humans assume he's one of them. He hooks up with a band of orphans led by one Ham Egg (Nathan Lane), a futuristic Fagan who hosts monster robot rallies. So Astro Boy has to keep a low profile, pose as a normal boy, conceal from the world his jet-propelled feet, superhuman strength and machine guns ready to pop out of his synthetic flesh. Something that proves difficult once he knows that President Stone is on his tail and calling for his super-charged heart.

Astro lore to be certain how much of Flushed Away director David Bowers' feature version extrapolates, bastardizes or re-invigorates the source material, but there's no denying how engaged I was in Astro Boy's recasting of Pinocchio, not to mention Oliver Twist, the myth of icarus and Daedalus and Freaks, its merging of familiar myths with modern concerns of ship, the environment and the residual effects of rampant consumerism. Of course the implications are all pretty explicit, which seems perfectly legitimate given that this movie, with its moral parables, its colorful, fluid imagery and its exciting, explosive set pieces, is clearly geared toward a family audience.

Cage, the vocal performances go a long way toward making Astro Boy feel buoy ant amidst several detours into tragedy and eerie questions about what it means to be human. Sutherland actually underplays President Stone's obvious roots in Bush Jr., Kristen Bell gives surprising texture to Cora, Astro Boy's teenage love interest-speaking of eerie questionswithin the very limited range of vocal possibilities of Zog, the giant robot pal revived by Astro Boy. Fantastic and somewhat simplistic as Astro Boy is, there's a pleasing degree of investment here in what the consequences of our continued exploration of virtual culture and the Sure beats the hell out of Surrogates, in any case

POSEDIRONO/II

Now Playing

Paranormal Activity

She's a nice girl, but she has a history. thing unseen, something which makes its presence felt in other ways. Katie is an English major, good-humoured, pretty, with a large house for them to share. He's got average guy looks, style and attitude. and an average guy's fear of commitment. Everything about Katie, Micah and the house they occupy is so rigorously But we know people like this, who like things new and clean and comfortably boring. Their relationship is founded on quo. Their characterless home becomes a blank slate upon which fear can slowly

Everything we see and hear in Paranormal Activity is transmitted through Micah's video camera. There are noises them the number of a good demonologist, but the demonologist is out of town stop taunting whatever is stalking her.



the movie is going to end. You could say Paranormal Activity is a parable of marital anxiety. Micah regards his camera as a sort of erotic appendage. He asks Katie to kiss it. Micah wants to get busy on camera, but Katie isn't willing to consummate. Micah jokes that they're engaged to be engaged, which is another way of saying that the force of Katie's domesticating presence may be scarier to him than any malevolent demon.

Orin Peli's micro-budget debut, arriving in theatres ten years after The Blair Witch Project, an obvious precursor both in form and marketing strategies, is flawed in several ways but perfectly ingenious nonetheless. It succumbs, like that other Blair Witch offspring [REC], to the habit of over-explaining the persistence of the running camera. It distracts with questions as to why this nice, if troubled young woman wants to be with this idiot, whose callousness is overstated. The film would benefit immensely from shaving off the last 30 seconds or so, when the sudden intrusion of corny horror movie effects sucks the air out of the documentary verisimilitude. (This ending, shot after Peli's original cut was completed, was reportedly suggested

thing is the one repeated over and over, up to monitor their bedroom while the couple sleeps. The results are mostly eyes dart between the people sleeping, going to happen. Was that a murmur? A shadow? Was that just a breeze? This anticipation is what bad dreams

Now playing

The Stepfather

Directed by Nelson Mccormick Written by J.S. Cardone, Carolyn Lef Brian Garfield, Donald E Westlake Starring Dylan Walsh, Sela Ward

Here, for the sleuths out there body-baggin another sub-B-movie effort, are some Qa as you investigate the deadly dullness of The ather—a flick about a single-me, family serial killer that dies artlessly as suffering from Grievous Bodily Harm to rytelling and Directing Under the Influence of No Creativity Whatsoever

Why does David Harris (Dylan Walsh), ** Grady Edwards, aka Chris Isaak model for J. Crew, want to kill anyone, especial: porcelain-doll divorcee Susan Harding (Set Ward), son Michael (Penn Badgley), and the rest of her super-white McMansion family Is his motive a) financial, b) twisted personal demons, or c) incomprehensible evil pared with inexplicable idiocy? The prime susperis c. He's smart enough to leave no trace his whereabouts after his last family killer but stupid enough to forget basic details his fake backstory, not erase a computer browser history, offer specific lies that can be easily checked by Michael's father, ar build suspicious locked cabinets in the base ment when not working alone up in the in tic. (Related question: Why don't serial kl. ers watch serial-killer movies?)

Why does Michael's father confront the guy? Or the old lady across the street tell Susan her fiancée looks like the man on America's Most Wanted? Or Susan's sister. also suspicious of cold-eyed Harris, fish an umbrella out of her pool with a metal hook during a lightning-storm instead of getting to the airport already for her Hawaii vaca tion? They've all been struck, it seems, with Next Blindingly Obvious Victim Syndrome

Why's every line as wooden as the big fam ily table across which Harris and Michael look at each other suspiciously? Isn't there a Killer Step-Parent Manual that says making veiled threats to your indignant teenager/fu ture stepson will only make him more of an enemy? Is there a Hollywood optometrists' lobby working behind the scenes to make sure at least half of them involve wavering eyes of alarm, sharp staredowns, dark ev pressions and wide pupils of panic?

Know how jitterily aware of its own boredom, like a restless child in church thriller has to be to make its insecurity ob vious? Well, nearly every sequence has musical accomplice (usually a jagged-knife score), the climax is full of jerky-seizure shots (broken only by a bad homage to Psycho), and any sex-relief T&A (those areas above and below the prominent ribcage of Amber Heard, as Michael's pop eyed girlfriend) gets clung to as desperat ly as the three different bikini outfits cling to the girl's T&A.

As characters get startled but you don't you suspenselessly wait for everyone t figure out what we realized long ago-Mr Harris kills people, then 105 minutes of your life-and Substitute Father keeps con no back like an energizer zombie, your trivia pursuit of questions may trail away leaing you wondering about the bloody poin of it all. It's enough to make you nostalg for the 1987 original, where the homicid: stepfather spouted Reaganisms in a dcade of nuclear-family paranola. But that probably because, by then, The Stepfotism destroyed any Obama-era Hope for some thing resembling an interesting movie BRIAN COSON





Lacuna Coil

Moby

3 Inches of Blood

Onlineatvueweekly.com

Vuetube

SubCity live in the Vue Weekly Studio

COVER // PROPAGANDHI

Protest and survive

Propagandhi still cares nearly a quarter century on

WE WIEWEEN WEGOW

wen if frontman Chris Hannah refers
to his band lovingly as "four incompetent rural bangers," the punks in Winnipeg's legendary Propagandhi can
hardly be accused of being lazy, Since
1986 the group's members have worked
trelessly to engage audiences in political activism for social change—and yet
for the first time in recent memory the
band is finally releasing a new studio
album and touring in the same calendar year. I ask I lannah over the phone
what reasons lay behind the band's newfound energy and insoiration.

"Part of it is the practical fact that I'm not splitting my time between the band and the record label," he says frankly, referring to G7 Welcoming Committee, the radical record label that he runs with fellow bandmate drummer Jord Samolesky. "From 1996 until 2008 it was essentially full-time of me not realizing how much energy that takes away from the creative band process."

Wearing two hats put a limit on his creation of the primary song contributors, Hannah admits, but with the recent addition of second guitarist David 'The Beaver' Guillas, and more time for songwriting, the band—rounded out by bassist Todd Kowalski—is enjoying a renewed vibe that fans will notice.

The Beav has so much material, depth and dimension that he adds to the songs. His strength is being a subtle, atmosphere guy, which sounds strange for a band that pretty much has one gear fifth gear. He's able to actually add dimension and depth to the sonic pummeling. And for us, it's huge, not just for songwriting in the basement, but live, it sounds so much better helpind you."

Welcoming new members to the Propagandhi family isn't new. Not only has the band had to replace bandmates before—Kowalski is the band's fourth bassist—the members also dissolved their record label deal with Fat Wreck Chords "over its CEO's highly-publicized campaign to ensure that the Demcratic Party got a turn to totally tage and plunder the planet in the service of corporate power," as the band's website states. Now signed happily at home to Winnipeg's Smallman Records, Hannah explains the benefits of the neighbourly agreement.

This been great. I always say there's authing better than having the people you work with within choking distance, he offers, before adding. I mean that in the best possible sense, sheek known [the people at Small-han] for years, they know where we're ming from, they have that Winnipeg mindset, they have a lot of enthusiasm for what we do. The physical proxim-

ity is something I always emphasize to other bands who are looking for someone to work with. It makes things more real, especially when something goes wrong—you feel like you can actually correct it, rather than | bicker| over the phone with someone from a different scene you don't even know.

Supporting Caste is Propagandhi's fifth studio record, and is an energized, evolved collection of technical metal and progressive punk. The group's sound has matured and deepened, not only due to the addition of Guillas, but also due to the evolution of the mem-

of "radical" protest music. The band's live shows are legendary for lengthy lectures and spoken-word segments, and throughout the '90s the world seemed rife with political targets. And while it's definitely easier to get a veggie burger now than in 1993, as Hannah concedes, power politics and dissent have also changed, mirroring the nuance and complexity of the group's own growth.

Alongside public protest, which Hannah says doesn't seem to have the same attendance since September 11, 2001, he notes that in terms of systemic ganizing of that in North America ... [and] I think [attendance] is creeping back up, for whatever reason. Everywhere we go, we meet people who are incredibly organized, incredibly adept at organizing on a variety of issues with as much, if not more, commitment than anybody around the late '90s when everything seemed like we were on the brink of, not a revolution, but when social change was really growing."

At that time, and since then, Propagandhi has continually been at the forefront of many pivotal movements in its time, from the '90s re-emergence of punk rock, through the global awareness proacross the country to some kid living in rural Manitoba who had his fucking mind blown and had a transformative experience through it."

This "transformative experience" continues to inform Hannah and the band with new achievements and expectations. They were awarded with the ECHO Songwriting Prize for the song "A Speculative Fiction" from the 2005 album Potemkin City Limits, the prize money being promptly donated to the Canada-Haiti Action Network, a prodemocracy, anti-imperialist project, and the Welcome Place, a refugee support agency in central Winnipeg. Like this year's Polaris Prize winner Fucked Up, which will be using its prize money to support the search for missing Aboriginal women, Hannah dismisses awards shows, saying "music as a competitive sport is less fun.

"Awards are like hemorrhoids," he adds on the band's website, "eventually every asshole gets one." (Sidenote: Hannah also nominated himself for Worst Canadian in History by Canada's National History Society, and actually beat out "current Canadian Prime Minister Stephen Harper and notorious serial killer Paul Bernardo.)

Looking ahead, the Propagandhi fantily continues to grow, as plans for the next album are already underway.

"We've been working on times for the next album already." Hannah reveals, adding, "in the past two months I had a kid, so I've been a little distracted, but the guys already have a whole bunch of songs, and I have a few things I'm working on. So once this year of touring is done, we're going to try and keep next year a little sparse for the travelling and get ready to make another record.

There's the new element of Beav's songwriting." he notes regarding what fans can expect of the band's new direction. The songs are really fun to play live, and they get me excited for the potential of the next recording and the collective songwriting, 'cause (the last record) came together pretty quickly after Beav joined the band. I don't think hed hit stride as far as being comfortable with fully expressing his opinions on songs, fully indulging himself with what he's able to do with guitar, so I'm pretty stoked for the next record."



WINNIPEG PUNKS >> Propagandhi refocuses as the band tours its first album on Smallman Records # Supplied

bers' politics and activism.

"Like any healthy human life, our politics have developed some nuance and complexity, but at the same time, they haven't softened as we've gotten older, as some people expect us to." Hannah admits. "Our politics have gotten harder, in a focused way. I think our understanding of the scale and intensity of things we're up against has been enhanced as the years have gone on, which I think all people should develop as they grow older."

For a politically active band that's been around for over 20 years, it's natural to ask how the world has changed, as well as Propagandh's place in it. As a proponent for gay rights, veganism, animal rights, addressing poverty and the end of capitalism, Propagandhi has always elbowed its way to the frontlines

things, there seem to be bigger problems these days in that there's more power in fewer hands.

"There are more people who have a lot less than they should, there are less options, even here in Winnipeg," he says. "These are outcroppings of a system that rewards greed and either punishes or avoids social welfare.

"There's more sophistication among the concentrations of power, like hiring PR firms to convince the general public that anybody who impedes the accumulation of capital is a terrorist, as is happening in Alberta," he continues. "Obviously, statements made about environmental activists being 'terrorists' [are] outrageous, but the general public hurs into it often."

"But there's more sophistication amongst activists too," he adds glowingly. "There's as much energy and diversity in the core ortest movement like the WTO protests in Seattle, to the Cheney-Rumsfeld global realities of post-9/11, the band has found a confident voice in its demands for a safer, fairer, more peaceful existence for everyone. And while no one can necessarily call the band tech-savyy—after all, Propagandhi doesn't have any formal music videos to speak of—it has also been witness to the many technologies that are changing the dissemination of information and, more specifically, music. What's the anti-capitalist stance on downloading, for example?

"Honestly, I know bands don't want to hear this from other bands, but I don't mind it at all," Hannah confesses. "When I was kid, the first way I heard about Metallica, Venom, Volvod, was through tape trading, which was the 'illegal' duplicating of albums onto cassette, and then those cassettes were sent. SAT OCT 24 (8 PM)
WITH THE REBEL SPELL, PASSENGER ACTIO
STARLITE ROOM, \$17

WITH THE REBEL SPELL, PASSENGER ACTION, DE STARLITE ROOM, \$17



MUSIC WEEKLY

THURSDAY

BLUE CHAIR CAFE TIM

BLUES ON WHITE Ross

CHRISTOPHER'S PARTY

COAST TO EDAST Jpen

mic every Thu night with host CROWN PUB BALL Head

DOW CENTENNIAL CENTRE Jack Semple Tric

DUSTER'S PUB Thursday

DV8 Open mic Thursdays

ENMAX CENTRIUM
ARENIA Red User Scool
and Dunn, Gord Bamford;
Granon (donn) manual (show
special properties)

HAVEN SOCIAL CLUB

JAMMERS PUB Thursday

JULIAN'S Chateau Louis

L.B. S PUB Open jam with Ken Skareyko; mm

LIVE WIRE Open Stage Thursday, was Gan Thor NAKED CYBERCAPÉ

NEW CITY LIKWID

NORTH GLENORA HALL

RED PIAMO BAR HORIEST

SECOND CUP-Varscona WILD WEST SALOON

BILLY BOB'S LOUNGE

BUDDY'S De Boney Beats

FILTHY MCNASTY'S Fink FLUID LOUNGE Girls

GAS PUMP Ladies Nine, Top GINGUR SKY Urban

HALO Pharsdays Fo Sho. with Allout DJs DJ Degree, Junior

AXIS CAFE errold Dubyk

LEVEL 2 LOUNGE Dah

MEW CITY SUBURBS Bingo at 9:30pm followed by Electroshock Therapy with Demost traze tricus at and Plan ON THE ROCKS Sulsaholi

OVERTIME South Retro to New: classic rock, R&B, urban and dance with DJ Milsee; span-

PLANET INDIGO-St

RENDEZVOUS PUB Metal

TEMPLE Surely Temple

180 OEGREES Sexy Enday

APTERY or Unity arouts Same one guests the t show opening; Spm (door), topm (music)

BELLE CHAIR CAFE THEY

BLUES ON WHYTE ROSS

BORNIE DUON HALL

CARROT Live music Pridays Dub Vulture: all ages: 7:30-

CASINO EDMONTON The

CASING YELLOWHEAD

COAST TO COAST Open
Stage every Pri with host Leona

DEVANEY'S Mr. Lucky; 9pm

DV8 TAVERM Louis Marine

ARDEN KIM MICHELL 7 3000 -543 M Ardenicon (resistantes from 1991

FRIDAY

EARLY STAGE SALOGY STARLITE ROOM Music Let EDDIE SHORTS STOLU'S Bincenall, top hop with the street of Conscience every

EDMONION EVENT

every Fn opin s

FESTIVAL PLACE

FRESH START CAFE

HAVEN SOCIAL CITIE

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IRISH CLUB Jam Pass

IVORY CLUB Duellan JEFFREY'S Jeff Fiendn . . . 'n' B sax player and sing . . v

JEKYLL AND HYDE RJLIAN'S-Chateau Louis

LEVA CAPPUCCINO BAR

MACLAR CENTRE Ledu

NEW CITY LIKWID LOUNGE CARRESTON Zebra Parie puer

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VENUE GUIDE

AVENUE THE STPE

BANK ULTRA LOUNGE 10765 Jasper Ave, 780.420.9098 BILLY BOB'S Continental Inn. 16624 Stony Plain Rd.

PLACE NAGE PREPRINT SE 1 112 3 No. 78 o 1 19 tool BLUE CHAIR CAFÉ 9024-76 Ave, 780.989.2861

HE INCOME FOR A CONTRACTOR

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HALO 10538 Jasper Ave, 780-423 HALO HAVEN SOCIAL CLUB (5120A (havement), Stony Plain

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ROSEBOWL/ROUGE LOUNGE 10111-117 St, 780-482-515

ROXEL ALBERTS MUSEUM THEATRE

5) BASIC'S COUNDRAL CENTRE

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Here's the world for ya

A look at the blurry line between marketing and payola

all sure radio kept playing that their A&R people thought were going to be the hits

siday radio is not nearly the tastemakit used to be, because more and more are discovering new music through

But does that mean the concept of pay-for-play is dead? Not at all. In fact, it might make legal payola—or "promotion" and "online marketing"-more im-

Sure, an artist can submit a track to the

: decade ago, Insterscope Records pald | likes of CBC Radio 3 and hope for the best Maybe it will get discovered, maybe it won't. But, as someone who uses TuneCore, the service that, for a fee, allows independent artists the chance to upload their al-

burns and get them into a variety of e-commerce stores from iTunes to Amazon, Napster to eMusic, I received a notice about Jango.

I was intrigued by the sales pitch, an Internet radio service that guarantees your song gets exposure. According to the bumpf, "Your music will be played

to Jango listeners who like music similar to yours. You choose the fans to target by selecting artists you want to be played alongside. For example, if you buy 1200 airplays ... and pick U2 and Coldplay-Jango will play your songs to 1200 people who like U2 and Coldplay."

That's right. Buy. Airplays. It's not all that expensive. US\$30 for 1200 airplays or US\$200 for 12 000. According to Jango estimates, 1200 plays

usually result in 60 - 100 fans with whom the artist can interact. It needs to be noted that those are special fees that are offered to artists who are TuneCore users.

What the artist or label or manager is doing is buying a placement, putting your songs alongside similar artists. Marketing people do exactly that when they make their ad buys. There's a reason so much beer is pitched during Sunday football ban families during hockey games.

Because the internet is such a wide, wide place where it's easy for any artist to get lost in a world of click-thrus, Jango is simply taking advantage of a simple concept: in a sea of confusion, give the user a compass. Give them artists directed to their tastes. And, give the artists a chance to market their music to people who might like them. W

Steven Sandor is a former editor-in-chief

ON THE ROCKS 80-D with PAWN SHOP Some BOTM

duching piano BAR rioness duching piano show leaturing the Red Piano Players; 9pm-

RENDEZVOUS PUB Her

ROYAL ALBERT? MUSEUM THEATRE

ST BASIL'S CULTURAL

SI KIEVSPEAKEASY MAN

TARLITE ROOM Mumiy

RANSALTA ARTS

VALKABOUT PUB

WILD WEST SALOON

ARDBIRD SUITE

CONVOCATION HALL

THEATRE Sonata Gustar Studio: Andrew York (classics jazz gustar); 7pm (door), 8pm (show); 394 at TIX on the

BANK ULTRA LOUNGE Connected Fridays: 91.7 The Bounce, Nestor Delano, Luke Morrison

BAR-B-BAR DJ James; no

RAR WILD Bar Wild Fridays BLACK DOO FREEHOUSE

Priday DJs spin Wooftop and Main Floor: Eclectic jams with Nevine-andie, soul, motown, new wave, electro; Underdog: Perverted Pridays: Punk and Ska from the '600 '703 and '808

BOOTS Retro Disco: retro

CHROME LOOMES EMPRE BALLBRIDGE

Preakin Frenzy Fridays: Playing the best in country

TURK V BUDDHA-Whyte Ave Top tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance

LEVEL 2 LOUNGE

NEWCASTLE PUB Findays House dance mix with DJ Donovan

PLAY NIGHTCLUB The first

RED STAR Movin' on Up Fridays: indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega

ROUGE LOUNGE Solice

SPORTSWORLD Top 40

STOLLI'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DI Tysın

SUEDE LOUNGE DJ Nic-B

TEMPLE T.G.I Psydays; 9pm WUNDERBAR Pridays with the Pony Girls, DJ Avinder and DJ Toma; no cover

V MEYENHOURS

SATURDAY

BLACK DOG FREEHOUSE

BLUE CHAIR CAFÉ Shade

BLUES ON WHYTE Saturday Afternoon Jam; Ross Neilson and the Sufferin' Bastards (evening)

CARROT Open mic Saturdays; 7:30-10pm; free CASINO EDMONTON The

CASINO YELLOWHEAD

CROWN PUB Acoust ON THE ROCKS 80-D with

DOUBLE D'S Breezy Brian Gregg and Harry Gregg (blues rock); 9pm-tam; no cover DOW CENTENNIAL CENTRE Kim Matchell: 8pt rescheduled concert

DV8 TAVERN Lave music Sat: Aquila with Blood Alley; 10pm; \$8

EARLY STAGE SALOON-Stony Plain Saturday Live Music: Tim Hus Band FDDIE SHORTS Stereo Kill

EMPRESS Shurder lansen

HAVEN SOCIAL CLUB

HILLTOP PUB Open stage/ mic Sat: hosted by Sally's Krackers Sean Brewer, 3-530-

HYDEAWAY-Jekyll and Hyde Maddigans, friends

HORIZON STAGE Jack Semple Up Close and Perso 7:30pm; \$24 (adult)/\$19 (student/senior) at Horizon box office, TicketMaster

IRON BOAR PUB Jazz in Wetaskiwin featuring jazz trio the 1st Saturday each month: this month: The Don Berner

IVORY CLUB Duelling piano show with Jesse, Shan Tiffany and Erik and guests

JAMMERS PUB Saturday

JULIAN'S-Chateau Louis Graham Lawr (jazz piano); 8pm

L.B.'S PUB Molsons Saturday open stage every Saturday afternoon hosted by Lenny and The Cats; spm

MORANGO'S TEK CAFÉ

NEW CITY LIKWID LOUNGE Triple Exposure (CD release party), guests O'BYRNE'S Live Band

180 DEGREES Dancehall

ORLANDO'S 1 Blue Sky Rain; 8pm (door); \$5 PAWN SHOP SONIC

Presents Live On Site Anti-Club Saturdays (rock, Indie, punk, rock, dance, retro, rock) Small Town DJs; 8pm (door)

COMMUNITY HALL Man Walker's Harvest Blues dunner dance: Matt Walker Band with Tasby; 6pm (door), 6:30pm (dinner), 8pm (show); \$65 (dinner and show)/\$30 (sho only) at TIX on the Square

EXTREE BAR Morinville Sister Sabbath (female Black Sabbath Tribute) HED DISHO BAR I SHOW

dueling piano show featu the Red Piano Players; RENDEZVOUS PUB Feat

SOBEY'S-Jasper Ave J.C.

SORRENTINOS-South Jazz Series: Anna Beaumon Trio; Spm; no cover

STANLEY MILNER
THEATRE Ankur
Multicultural show (music
and dance): Gateway Fiddlers
(violin players; with director
Rod Olstad), Pradyur Ray
(tabla, Indian drum), \$12 at TIX
on the Square

STABLITE BOOM Propagandhi, Rebel Spell, Passenger Action, DFA: Sold

STRAY+(COMA COMMUNITY HALL Matthew Marsolck (of Drum Brothen) Community Rhythm experience, 8pm, 215 (adv)15ao (door)/free (child as and underly Drumming Workshopp (Oct 24-25). 103/03m, 139/07m, 8pm, 357 (adv)15ao (door) register dancepercussionstudio@ empl.com, 250 alcass;

TOUCH OF CLASS— Chateau Louis Bobby Austin (pop/rock); 8:30pn WILD WEST SALOON

Classical World Music Concert: Sha



ESMERALDA'S Super Parties: Every Sat a differ

FUNKY BUDDHA-Whyte

HALO For Those Who Know

BLACK DOG FREEHOUSE Saturday DJs on three levels. Name Flesor Monage existing alt rock/electro/trash with Miss Managered MEW CITY SUBJECTS Saturdays Suck with Greg Gorg and BlueJay

EMPRE SALLHOOM HOLD

LEVEL 2 ECPUMICE Sixule Saturday: DJ Groovy Cuvy and

NEW CITY LIKEWIO

RED STAR Saturdays indic rock, hip hop, and electro with DJ Hot Philly and guests HENRICZ VOLUS PURS

SPORTSWINED Indicates

TUFDE LOS POSE The fines. Underground House with DJ Nic-B every Saturday

TEMPLE Oh Snapl: Every Saturday, Cobra Commander and guests with Degree, Cobra Commander and Battery; spm (door): \$5 (door)

PURIDAY

BLUE CHAIR CAFÉ Luke and Tess Pretty: donations

ELUE PEAR RESIDENANT Jazz on the Side Sundays: Joel Grav

DEMANEY'S RYSULPUB

FESTIVAL PLACE Quartange I Sunday (world); 7:30pm; Cabare seating \$24 (table)/\$20 (box)/\$18 (seating) at the Festival Place box office

HYDEAWAY-Jekyli and

Y AFTYNATHING SHOWS

ACCDURALL USITED
CHURCH Pany Amico and
Brian Gregg, Back Porch Yung,
The Proper Challes, Kerin
Smith, Terry Morrison, Mary
Machura, Uza performers Adam
Holm, Erin Korthius, Jonathan
Drachenberg: a-spin; McCauley
School fundraiser concert and
allent auction; tickets at door by
foonation

J AND R BAR Open jam/stage every Sunday hosted by Me Next and the Have-Nots; 3-7pm

NEWCASTLE PUB Sunday

NEW CITY Open Mic Sur hosted by Ben Disaster; opn (sign-up); no cover

DEDINOUS 2 FOR

RETICHE UNITED CHEEKH

SECONO CE PAROUS LEIN Equipment Co-op Live music every Sun; a-apmSundays:

Classical

CHURCH Kokopelli; 7pm (door), 730pm (show); 320 (adult)/5 (shild) as and under//550 (family) at hytesorg; fundraiser for HYTES (Helping Youth Through Educational Scholarships)

STREET, STREET BAC* STATE TAP ARTI GRILL Industry Night: with Atomic Improv, Jameoki and DJ Tim

BLACK DOS FREEHOUSE YARDBIRD SUITE Hot Jazz for Cool Kuds: Sandro Dominelli Trio with Johanna Sillanpaa (vocalust); 6pm (door), 7pm (ahow); 320 (member, guest) at yeas.org/sevents, door;

FLOW LOUNGE Stylus

GINGUR Ladies Industry

DEM CHALLETHER

Get Down Sundays with Neighbourhood Rats

DVERTIME-Desentation

WUNDERBAR Sundays

MONDAY

Michael Charles and his Band

DEWLIEY'S INTEH BUILD

Open stage Mondays with different songwriters hosting each week; presented by Jimmy Whiffen of Hole in the Guitar Productions; 8-12

CENTRE Flogging Molly, Inward Eye, Dan Lickyer, all ages; rpm (door); \$34 at unionevents.com, ticketma

NEW CITY This Will Hurt you Mondays: Johnny Neck and his Job present mystery musical guests

PLEASANTURW COMMUNITY HALL

BETALBIYETH SERVE

Flatts, Darius Rucker, Cletus T. Judd; all ages event; 7pm (door)/8pm (show); tickets at

R JSE BUWL/T JUGE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor and Darrek Anderson; 8pm

CONVOCATION HALE

BLACK DID'S PRIEEMOUSE

BUDDY'S DJ Dust 'n' Time;

Mondays: with DJ S.W.A.G. FLUID LOUNGE Mondays

NEW CITY LIKWID

LOUNGE Daniel and Fowler (eclectic tunes)

TUESDAY

BLUES ON WHYTE Michael

L.B.'S PUB Ammar's Moosehead Tuesday open stage every Tuesday night; 9pm-1am; featuring guests; hosted by Mark Ammar and Noel (Big Cat)

O'BYRNE'S Celtic Jam with Shannon Johnson and friends

PAWN SHOP Big John Bates The Rumble Strippers, guests;

REXALL PLACE Rascal Flatts, Darius Rucker, Cletus T. Judd; all ages; 7pm (door) 8pm (show); \$89 and \$69 at

SECONU GUP-124 Street

SECOND CUP-Stanley Milner Library Open mid

STARLITE ROOM 3 Inches

YARDBIRD SUITE Tuesday

WHISPEAR CENTER

MUIRDITOUA SELECT

BLACK O'DG PREEHOUSE

ESMERALDA'S Retro every Tue; no cover with student ID

FUNKY BUDDHA-Whyte Ave Latin and Salsa music, dance lessons 8-10pm

Tuesdays: Reggae music; no

LOUNGE 'abilly, Ghoul-rock, spooky with DJ Vylan Cadaver

PROHIBITION Tuesday Punk Night RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SPORTSWOOLD

WEDNESDAY

BLACK DOG FREEHOUSE

BLUE CHAIR CAFÉ The limbos

Charles and his Band

COPPERPOT Live jazz Wednesdays: Don Berner (sax)

DRUID-Jasper Ave Open stage with Chris Wynters

HAVEN SOCIAL April

LEVEL 2 LOUNGE OF

RED FIRMO BER

RIVER CREE Wedne 24. 12. Rock Band hosted by Yukon Ia

SECOND CUP-Mountain Equipment Open M eve Wed, 8-10pm

STEE TEA LOUNGE-College Plaza Operation of Wed; hosted by Ernie Ter gran

Cleaster

MCDOWGALDUNTES
CYLLACH
Woodman (cello and viola)

BAME CULTRATED CHIEF

BLACE DO STREETOUSE

BUDDY'S DJ Dust 'n'Tros

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FLUID LOUNGE Wedge 14

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NEW CITY LIKWID

NEW CITY SUBURBS

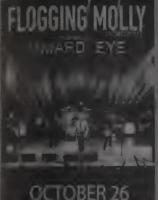
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WUNDERBAR Wednesday Y AFTERHOURS YNC

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The Rebel Spell, Passenger Action & DFA
October 24th + October 25th
Starlite room

Tickets at ticketworkshop.com, blackbyrd, freecloud and listen

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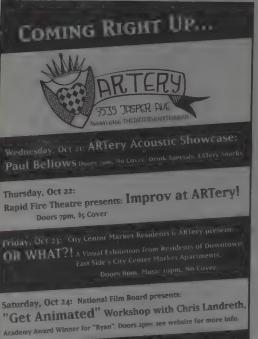


SATURDAY LOCAMBRA 20



OUURS AT BPM - ALLAGES WELCOM! TICKETS ALSO AT DEACKBYND





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PREVUE // LACUNA COIL

Dear Cristina

Lacuna Coil's Scabbia shoots from the hip

DEFINITELY NOT HIPPIES >> Lacuna Coil's two vocalists: Cristina Scabbia and Andrea Ferro #Steve Brow

BOX 9100 GREEKET

anks to the relative rarity of women in the hard rock/metal world, Lacuna Coil singer Cristina Scabbia tends to get a lot of attention paid to her looks, popping up on magazine covers under titles like 'The Hottest Chicks in Metal" with a degree of regularity that's more stunwhile she's long since learned to take it in stride, you can also tell she's pretty excited to be gracing magazine pages with a different purpose of late: specifically, the Italian rocker has recently begun writing an advice column for hard-rocking imprint Revolver, where she answers readers questions on everything from friendship

for advice for as long as she can remember-probably, again, one of the functions of having the feminine touch in a genre largely lacking it-seems to particularly enjoy spreading a woman's point of view

What's really cool is that I'm on the same page as [Pantera drummer] Vinnie Paul, and he gives a completely different kind of advice," she explains with just a slight trace of an Italian accent. 'I'm the girly side of the page, so people are always writing to me for, like, sentimental prob-

And while it's just a kind of fun diversion from the daily grind of touring and recording with Lacuna Coil, her work as Dear Abby with dark hair happens to come together rather nicely with the band's recent direction as well. Its latest, Shallow Life, has moved away from the band's much more metal beginnings, still heavy and pulsing, but with an emphasis on cleaner vocals and a tighter, more straightforward structure. Though it wouldn't be quite right to say the band was trying to offer advice, Scabbia says that the more direct approach is a result

Just what is that message? Curiously enough for a band more accustomed to head-banging and hurt than sunshine and lollipops, it's about being positive and believing in yourself. Though she'll admit it's not a regular tack for a heavy band to take, Scabbia points out that just because you think positive doesn't mean you have to sound like a pansy.

"Just because you're positive doesn't mean you always have to do it in a hip pie way. I think we only have one life, so self in the dark corner, only," she explains. doesn't mean you're not rocking out: rock is about energy, and there's a lot more en ergy in being positive."

LACUNA COIL
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No commercial potential

These days Moby is playing the music game his own way

CALL BLINGS

only a been on the road for sue on the how, and its audith in his reserved tone of votec. He isn't about to complain about the life he leads, mind you, particularly since 1999's Play launched him into the upper reaches of stardom. It's just that nowadays he sleeps in hotel rooms more often than he does his own New

It think in the course of about six months, I'll be home for about two weeks," he says. Half a year after the release of Woit For Me, he's still riding the cycle of album promotion for a bedroom-crafted album (made in his home studio) that's untouched by outside influence, unlike some of his more recent output. A few years back, label pressures were pulling Moby towards a mainstream sound that he found counterintuitive, but he found himself going along with it.

found counterintuitive, but he found himself going along with it.

I made an album about five years ago called Hotel, and for that album I was getting quite a lot of pressure from the major label to make something that was a bit more commercial," he says.

I assumed they knew what they were talking about, so I kind of listened to what they had to say. But as I said, the records that I love made by other people tend to be records that don't sell millions of copies and don't get played at a ciclesk in the afternor.

With Wair For Me he's done the opposite, making an album meant to be heard when the sun sets and the sky tints. Its opening bittersweet symphony of strings ushers in a darker, more personal musical climate (he calls the music "idiosyncratic" several times during our conversation) than his most-recent previous releases. Plenty of guests pop up to sing—no household names, just quietly talented friends, save one name you might recognize: David Lynch.

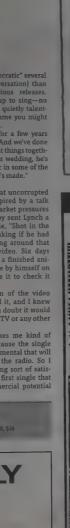
"We've been friends for a few years now," Moby explains. "And we've done alot of strange, different things together. I mean, I DJ'd at his wedding, he's used some of my music in some of the non-profit films that he's made."

The album's attempt at uncorrupted ideas was in part inspired by a talk Lynch gave on how market pressures hinder creativity. Moby sent Lynch a copy of the first single, "Shot in the Back of the Head," asking if he had any spare footage lying around that he could use for a video. Six days later, Lynch returned a finished animated video he'd done by himself on a computer. [YouTube it to check it out for yourself.]

"My first impression of the video was that I really liked it, and I knew without a shadow of a doubt it would never get played on MTV or any other wideo networks.

"[That] actually makes me kind of happy," he adds, "because the single itself is a weird instrumental that will never get played on the radio. So I think there's something sort of satisfying about having a first single that has almost no commercial potential whatsoever." W

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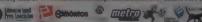
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PREVUE // TRIPLE EXPOSURE

Fun to poke fun

Triple Exposure releases its debut EP



BRYAN BIRTLES

An equally confusing opposite of ossiskatoon's Ultimate Power Duowhich as it happens, is a trio—Edmonton hand Triple Exposure is actually a duo. And though the name might give pause, the band's brand of excitable, forward-momentum inducing, garage—and hair-metal-tinged rock 'n' roll is anything but hesitant, blasting away on the group's soon to be released debut EP, entitled Worst Graphics Ever.

While yocalist and drummer Mike Gour-

While vocalist and drummer Mike Gour-ley might be fond of making jokes about the audience being the third member jokes that even he will readily admit are lame—the name is actually a take off on an album released as a collaboration by

ences, Bethesda, MD's Trans Am and San Francisco, CA's the Fucking Champs

"One of our influences is this band Trans Am and the Fucking Champs and they had this collaboration where they called it Double Exposure and we just kind of took it one step further," says Gourley. "We did have three members at one time but that was short lived and the name just stuck. We've thought about getting a third memeber but we've just done it as a two-piece and it seems to have worked.

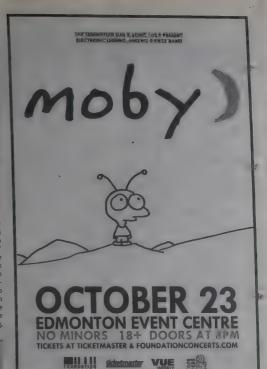
Indeed it has worked but the duorounded out by Skye Boyes on guitartook a long time between forming the band and writing the songs to put out this disc, partly because the members were busy with their jobs and partly because they had no idea what they were doing. Entering a friend's brand new studio just to test it out, Triple Exposure liked the

results so much that it was decided what was recorded should be released, but first the ins and outs of DIY record-making had to be navigated.

"It's been a really slow process getting those tracks into an album format in terms those tracks into an album format in terms of learning about putting a disc together and getting a disc printed," explains Boyes. "We did all the design ourselves even though we didn't plan on doing it that way. As a first time band there's a lot that we had to learn in order to put the album out in the way we wanted to put it out."

Still, now that it's here, the good people of Edmonton can revel in the fact that the charged music and tongue-in-cheek lyrics of Triple Exposure saw the light of day. As Gourley explains about his lyrics, the group thinks the dichotomy between its heavy music and slightly ironic subject matter mesh well together.

"I don't get political or anything, I don't go too far down on the scale where it's all jokes and stupid and I don't go too far onto the serious side—I keep it in the middle," he says, before offering an example. "We have this song called 'Cupcakes' and it's about throwing cupcakes at the Queen and it was just a funny anecdote I was telling at a bar one night and it morphed into a song. So I'm screaming about the Queen and stuff and it's funny, but at the same time the song sounds serious. I don't have a campaign against the Queen or anything, but sometimes it's fun to poke fun." W



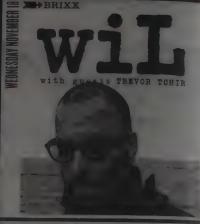




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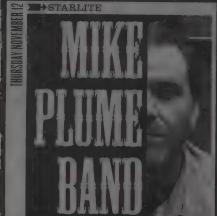


















IN COMPLETE LESTRICS AND MORE INTO ON THE INTO ON THE COMPACT I CO

A nod to the old school

Vancouver metal band looks to the classics on latest



NNECTING THE DOTS >> The patches reveal the inspirations of Vancouver's 3 Inches of Blood #Omer Cordon

CAROLYN NIKODYM

AROLYN@VUEWEEKLY.COM

The one consensus about 3 Inches of Blood's latest album—Here Waits Thy Doom, released last month—is that the Vancouver band is wearing its love for old-school British metal bands on its sleeve. While there are still some tinges of the more contemporary, Here Waits takes more of a longing look back to the likes of Judas Priest and Iron Maiden than some of its predecessors. It's straight-up metal without any of the

It straights up metal without any of the "au" or "core" qualifiers attached to it. "We didn't want it to sound like the last one, especially. We wanted to do things quite a bit more traditional, because we are a traditional metal band. We wanted to approach it from a more simplified way, and just kind of make a tecord that sounds more natural," admits vocalist Cam Pipes. "We wanted to make it sound like we actually are in a live setting or a rehearsal space. It sounds closer to what you'll actually hear, when you see us in person, rather than all these, like, computerized, editing gadgets that are used, that we are not going to replicate live anyway. We don't want to deceive anybody by doing something that we couldn't pull off in a

In some ways, going back to the basics is a natural trajectory for these deadly sunners. The years between its second album Advance and Vonquish and this fourth one have had more than their share of ups and downs, upheavals and drama in the lineup—including the rel-

atively recent loss of founding member and devilish vocalist Jamie Hooper and some serious label troubles. The one thing that remained the same, however, was the band's momentum. After 10 years, calling it quits was never really an option.

"Maybe for a nanosecond back, like, after we recorded Advance and Van-

No, and these days the quartet—rounded out by Justin Hagberg, Shane Clark and Ash Pearson—isn't listening to the you're-going-far-kid proclamations of the stereotypical cigar-chomping charlatan, either. The band is viewing, its new Jabel, Century Media Records, with cautious optimism, and keeping a steady pace to gain and maintain fans.

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quish, when we weren't even sure if we were even going to carry on. We were kind of, like, so much had happened in such a short time that we were, like, 'Well, what do we do here?' We were in a position where we could call it a day, but we were, like, 'What's the point in doing that?'" Pipes explains on the road in Nova Scotia. "We've got people to play with. So a lot of new people came in at one time, which was a little bit of a shock to the system, but I think that everybody understood what this band was about regardless, and we toured a little bit, and everyone came to understand that this is something that we can make work. And fundamentally, the band's whole focus and direction never

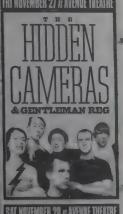
"We don't have any delusions of grandeur," Pipes says. "We've seen it happen to bands that we've toured with, who suddenly get the quick rise to fame. And it's usually they're like freworks. They get the quick flash and, like, ooooh, so bright and shiny and wonderful, but then it fizzles out really quickly. Bands like that don't have much staying power, whereas I think we've bullt more of a steady following over the years, had a gradual rise, and I think that will give us that staying power."

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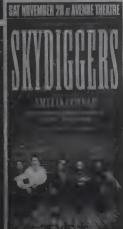














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GIGS THIS WEEK FRI, OCT 23 (7:30 pm)



WITH KRYSTLE DOS SANTOS, POLITIC LIVE

"I got a grant from Rawlco and so I'll be putting together 13 songs I hope," Carrie Hryniw beams. "It should be done in De-

The local songstress is excited about the prospect of entering the studio to financial pressure removed from the process, leaving her free to concentrate on the creative side of it all.

Hryniw says that she's already got a start—Two of the songs are almost done, because I recorded a demo for was happy with two of them"-but she's thrilled to be working with producer

And, while she admits that she's got 13 songs culled from a period of several years specifically marked for the sesparticular point where she felt she was finished. Rather, Hryniw is a songwriter who follows her muse, putting pen to paper and melody to chord whenever

"There's no on and off," she says. "It's kind of a constant thing, but sometimes I

Hrvniw is confident of the abilities of the musicians who will be accompanying

throws at them in the way of material.

The musicians I perform with are going to be the core musicians on the album and then Stew's going to play drums on the ones that I think will have drums," she reveals. "I don't know if there will be any session musicians that I'll hire. I kind of want to do it all with the musicians that I'm familiar with.

where to play and where not to play, which seems so ba-sic but it's pretty important," she continues. "Some people get the song and some people don't. If I was asked to play piano

on a certain song I might not get it either. I feel pretty fortunate. The musicians I work with, we click pretty well."

Just as she's beginning the sessions for her new album, though, Hryniw will be stepping out again onto the stage for a performance in the Untapped Alberta series, a new concert program sponby ATB Financial, the Alberta Foundation for the Arts, Alberta Music and Big Rock brewery.

SAT, OCT 24 (7:30 pm)



SVERHAME RESCH

grant, Stephanie Bosch was able to take her songs into the studio, working closely with local guitar wizard Bobby Cameron and highly-sought-after drumdebut full-length, Departures. With early success (charting in the top 10 at CKUA before an official release), Bosch has seen the results of her hard work pay off, and is quick to acknowledge the in-

or, and is quick to acknowledge the invaluable support she has benefited from as a young performer.

"I went in for some pre-production with Bobby Cameron, working through the guitar stuff," explains Bosch. "He gave me a lot of thoughts and ideas—not co-writing, but he gave me some pointers. After that, [Dominelli] went through everything else: the drums, other instruments, everything. As far as a process goes, it was really amazing. There were good vibes everywhere. I can be a bit of a girl sometimes—a lot of highs and lows—and sometimes—a lot of nighs and lows—and sometimes I would get really down and frustrated. [Dominelli] would catch me every time. He had the experi-ence to see what I was doing, but also to snap me out of it. We really developed a close friendship throughout the process,

In her young career Bosch has had the opportunity to work closely with U-22, an Edmonton-based organization that provides support to up-and-coming Canadian artists under the age of 22. It was through U-22 that Dominelli found her music and began their partnership, and also through the group that Bosch earned a spot on stage at the 2009 Ed-

They've been incredible. They do a lot of showcases in weird places, venues where there are a lot of people, but you might not expect to see music. They also had the chance to showcase six of their artists at the Edmonton Folk Fest, and I was picked to play. It was a mini dream come true and I felt like I had moved up a level in my career, because there was crazy networking going on. I had a lot more confidence afterwards, and felt I had improved a lot as a performer. They don't just throw you up there. There are weeks of rehearsals, and they coach you on things like proper mic technique, and how to interact with the audience.

But before she gets pigeon-holed as just another acoustic singer-songwriter, Bosch has started the process of enrolling a full band to play alongside her developing a different version of the songs

"I started playing with a full band about a month ago, and I'm loving the way it sounds," she confesses. "I've always played as an acoustic artist, and I really started to crave the sound of having a live band play behind me. I actually posted an ad on Kijiji, looking for guitar, bass and drums. I got some responses, and some of the guys had actually seen my set at the Folk Fest in the summer, so we've been working on getting ready for the show. It's really exciting!

MAMES STEWART

MON, OCT 26 (7 pm) FLOGGING MOLLY WITH INWARD EYE, DEAN LICKYER

For a band with a reputation for tour ing relentlessly, Florging Molly's man dolinist Bob Schmidt admits over phone from Moncton, NB that this he group's first ever tour through As lantic Canada. More unbelievably still he Celtic/punk-rock seven-piece hails from Los Angeles—not a notable hobbed for Celtic music, one might thin On tour promoting its new in Float, Schmidt explains the band

"it's kind of a mash ... there are of (influences) going on with one personally that drew them into it, and then when we saw what Da . [King, vocalist] was doing, and go: bead on where he wanted to go way

This organic blend is inherent to punk rock, states Schmidt, as it appeals to traditional elements that appear in all forms of folk music

"I think there's a natural relationship between punk and most folk musi he admits. "The traditional music of any culture is born of a movementelling stories of the people, where is a countercultural voice to what the established norm. I think that's essentially what punk rock is, that countercultural voice in the common

Float was written and recorded over two weeks in ireland. "It was something we'd all talked about, and the timing worked out, with Dave mov ing back there and arranging studiospace for us," he recalls. "It all just came together, seemed like it was

According to Schmidt the change of scenery influenced the writing process, giving Float a different atmosphere then previous recordings.

"It freed us up from falling back on habit ual things like traditional riffs, and I think it came at a time in our history as a band that we're fairly confident we can do anything we want and it's going to sound like us," he explains. "We know how to make a song ours, whereas some of the songs on Float wouldn't have made it on earlier records because we didn't know if they'd sound enough like 'us.'

"We're fairly confident in that sound, and being in Ireland Infused us with the confidence," he continues. "That Inshine is everywhere around you, and you're re cording in the thick of it, so we're less prone to adding embellishments that seemed Irish, and just let it flow organic



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ew Sound

Hugh Dillon Works Well With Others (Warner)



EUEN KUMBIO

There's a long-running debate about just what makes a legitimate album. Are greatest-hits collections out of the running just because they feature music that's already been released in other places? What about live albums? Is a live version of a particular song any less le-

ters more than anything. A greatesthits album takes pre-existing material and reinterprets it in a different sonic landscape, placing songs into a new, unfamiliar environment. Where a song may have fallen inconsequen-Just as our vision works because our eyes and brain are continually evaluating and updating the information in our sightlines, our ears work in conjunction with the brain to re-evaluate familiar songs in new contexts.

Hugh Dillon, the former frontman of the Headstones, has just released his first solo exactly new. In fact, nearly half of the record's 14 tracks were released previously on the Hugh Dillon Redemption Choir's

on the Hugh Dillon Redemption Choir's 2005 independent release, The High Cost of Low Living. That album was a scrappy little recording that found the singer staking his claim to some new ground that was leaner than the tough, fist-to-the-jaw approach of his previous band. Works Well With Others culls those tracks from that first post-Headstones album and casts them in a new mould alongside another seven songs recorded over the past couple of years. The result is an album that's moodier, more melancholy and focused than The High Cost of Low Living. Even the earlier "Puzzle I Am.," where Dillon exposes his heart in what may be the most gentle song in his catalogue-albeit one that still has an edge to it as he sings, "Never settle down, my baby / Never settle up / Just lock the doors and drive like crazy / "Til the wheels fall off"—takes on a deeper shading—tinged with a little more desperation—as it stands next to the dark, tapping piano and whispered vocal of "Don't Be Fooled"—"You do what you do to get through / So fast that you never get he sings on the album's closing track.

As the record unfolds, it becomes clear that this particular set of 14 songs fits together in a new way, Dillon using the album format to its fullest and exploring some uncomfortable depths in new ways, with less distortion and more subtlety than ever before. At one point he sings, "I think of where I was when get out / Well, it's easy to see that I swam to the bottom of a dream," and it's that sort of honesty and willingness to delve into the darkest corners of the past that makes Works Well With Others a layered experience that offers plenty of rewards for navigating through the shadows.

Of course, the album's title reflects a particularly wry smile as well, and as that's what the music offers as he sings on the ragged, piano-driven "Reel to Reel": "I was searching for the answer / Turns out it's rock 'n' roll." V

Expressions (Secretly Canadian)



ing Abba's melodramatic

rus hooks Heart's punchy frontwoman and tommy-gun guitars. It's narallying wail of opener "I Walk Ale to the nine-minute bass-bound"
"Warm in the Shadows." Singer Bell shoulders the '70s style easily ting her lyrics and melodies brimn at the cusp of full-on melodrame casionally, it slips over that edge it's been forever since something unashamedly bashful and dran. was done so well. Pocket your preten sions and bask in its glow. SOURCE METABLES

Githead Landing ****



Githead is a colletion of folks wh made their name in the 1980s-thmembers are drawn from Wire, Minimal Compact

and Scanner-and boy does it eve sound like it. All the familiar postpunk trappings abound, though rarely does the band take them anywhere pecially interesting or different it's certainly capably crafted and produced, but Landing is mostly for folks who, like the band, had their heyday 20-odd years ago and haven't much On the plus side, though, perhaps post-punk nostalgia will finally star: pushing out heavy metal/70s AOR

DWIND BERRY

Slip Through ****



An EP best suited maduster's piece of electronic suited to the dance

floor as it is to walking about on rainy day, the creeping synths and stunted beats perfectly complimenting the dust and mist kicked up by weather. It's an aggressive EP, but car drift into spooky and ethereal territa ry, playing the two modes off ea other like pop songs for serial killersheing relentless in its drive and re-ward momentum. While certainly not music fans who only love to shake their asses, Slip Through is a rewarding

BRYAN BIRTLES





ollowing up Brand New's punk experi-ments with a swerve tion than its last LP. haunting and still

thms, a kind of frustrated subversion Dells in the execution of the fuzzed-onitars and solid drumwork. Still, it ATHAN BUSCH

Various Artists Giving Voice to Hope Music of Liberian Refugees



A lot of musicians complain about the hardships they must overcome in pursuit of their art: longdistance drives on

crowds and crappy pay. But the struggles of the most hard-done-by North American musician pale in comparison to those overcome by the musicians on Giving Voice to Hope. Recorded by refugees fleeing the civil war which gripped Liberia from 1989 - 2003 who found themselves in the Buduburam refugee camp in nearby Ghana, the tracks speak powerfully to the capacity of the human spirit to overcome unspeakable adversity. the University of Alberta and the Ghanaian Center for Youth Empowerment isn't just an impressive cross-cultural effort, it also showcases the vibrancy of music in West Africa and its global influences, melding reggae, gospel, R&B, hip-hop and traditional influences to create a vibrant testimony to the power of music. Giving Voice to Hope is available at University of Alberta Bookstores and Black-

SCOUNTBOORNIS

We Are Wolves Invisible Violence ****



While not entirely leaving behind the relentless program-ming of the band's two previous al-bums-2005's Non-

Stop Je Te Plie En Deux and 2007's Total Magique—We Are Wolves' newest offering does leave a bit of the heavy and wacky dance music and trades it for more rock 'n' roll-type melodies. The rambunctious and inf tious clickity-clak is still present, but instead of hitting the throttle and refus-ing to let up, the Montréal three-piece is experimenting with changing up the tempos, turning down the beats per minute—slightly—and focusing on making sure the music and not just the

BRYAN BIRTLES

Automatic for the People

was being under siege by grunge guitar, arena rock and elec-tronic music. The Seattle sound



tar-driven angst, Athens, Georgia's REM released the somber, soft-spoken Automatic for the People, a sparkling, jangly gem that went entirely against the rock grain and in effect provided a standout sanctuary in a sea of change.

Previously, REM had emerged from the '80s as the seminal alternative band, earning its credibility with noteworthy records like Document and Out of Time. Having graduated from underground/ college-radio star status, vocalist Michael Stipe and company launched the mature, very demure Automatic for the People.

No stranger to irony, Gen X ennui or cynicism, Stipe's lyrics were delivered quietly and tongue-in-cheek, as though to poke fun at the surrounding rock renewal. Half the time Stipe's lyrics possess a deflective, Dylan-esque whimsy, other times he's able to weave heartfelt idioms for a generation of disconnected twentysomethings. On the opening track, "Drive," he deadpans over a quiet strumming acoustic guitar, "Hey kids / Rock 'n' roll / Nobody tells you where to go, baby." This detached delivery couldn't have been more ironic, nor did it smell anything like teen spirit, calling across the void to Cobain-or was it Chuck Berry?—undermining rock 'n' roll's rebel yell. Stipe is staring blankly at America's lost innocence, just as bluntly as Cobain and Vedder, but he's choosing gentle persuasion over force

The songs' arrangements rely on acoustic instrumentsmandolin, strings and accordion are featured prominently-and

the album's dyabove a cautious the ballad "Everyexample. Stipe is as empathetic as some of his Seattle contemassuring and uplifting as it swells to an anthemic finale, evoking

"You Can't Always Get What You Want." "Ignoreland" and "Monty Got a Raw Deal" see the band's signature urgency, while the jangly "Man on the Moon" and "The Sidewinder Sleeps Tonight* could have been fodder for the Friends' soundtrack. "Night Swimming" and "Sweetness Follows" are gorgeous hymns that still captivate the listener, demonstrating a quiet simplicity and unblinking honesty.

Which is perhaps what makes Automatic for the People so astonishing: when put in the context of its release, this album's sway ing calm is its loudest statement, compared to the dark backdrop of Kurt Cobain's near nihilism or Bono's opulent satire. It should have come as no surprise then, that some of grunge's icons, like Cobain and Radiohead's Thom Yorke, sought Stipe's mentorship and musical camaraderie. REM's maturity and willingness to speak from outside mainstream's overstimulated media scrum created a meaningful pause for fans and artists alike. While the early '90s gave us many defining records, Automatic For The People remains a landmark record not because it spoke for a generation or witnessed the fall of the Berlin wall, but as a lone flag staked quietly against the early



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Rootsy and Dub-Ish I'd call this genre "Rubbish"

Except It's quite good

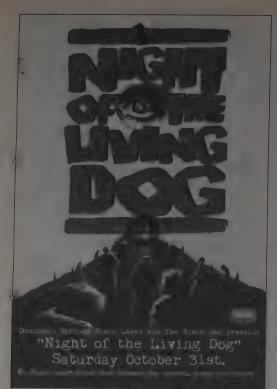
Will Hoge The Wreckage

Dude is a classic tunesmith

Black Heart Procession

This shit is cooler Than a cucumber on the North pole of neptune





PREVUE // FINIS TASBY

Harvest blues

Texas showman Finis Tasby makes his way to Edmonton

BRYAN BURLES

WAS A SHAME OF THE BASE OF A COMP

ecognized as one of the great showmen of the blues, Pinis Tasby is also a direct link to the sounds of original Texas and Chicago Blues, having played with many of the originals back in the day—bluesmen like the Thunderbirds and Z.Z. Hill. But, had it not been for his perseverance, Tasby might be just a sideman on bass or drums, instead of being known as one of the most soulful blues singers around.

T always did like singing but I made a demo once, I guess it was back in the early '60s and I took it to a record label and the guy said, 'Well, the music sounds good, but you can't sing.'" recounts Tasby. 'It took me a long time to even try it again. I got to thinking, Well, that's just one man's opinion,' and in the '70s I was playing around with a foursome and a guy with a studio said. 'If you bring a band in here I'll give you some free studio time to do it,' so I started out that way trying my luck at singing again."

Thankfully, Tasby isn't one to be kept down long, and even now, well into his 60s, he continues to be a sought-after performer with his group the Mannish Boys as well as solo, which is how hell perform at Matt Walker's Harvest Blues Dinner and Dance on Saturday. Having grown up with the traditions of the blues, Tasby believes that those traditions are just as strong now as they ever



THE PEOPLE THEY ARE A-CHANGIN' >> Finis Tasby says that it's the people who have changed today, not the blues #Supplied

were, though the world around them has changed quite a bit.

"I don't think it's so much that the blues have changed," he says, "The people have changed. It's not like it used to be where people were really into the blues and the blues station would play the blues and you heard it just about every day. But things have changed—now it's very hard to pick up a radio station to hear, unless it's cable radio or satellite."

Even so, a collection of die-hard blues fans will be out to see the master sing his songs, and in the near future they may even be privy to a new record from Tasby who says he's working on some new sort. To do have some more ideas for some in ferent songs, different arrangement type stuff. I even like country music, yknow. There's some other songs I'd like to do differently or with a different variety of

music. People like different things so yo can't just hang in one spot all the time

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HOROSCOPE

ARIES (Mar 21 - Apr 19)

The clouds are the most fertile part of the sky," writes Guy Murchle in his book warning five Seven Mysteries of Life. Microbes with short life cycles live there in abundance, cating, breathing, excreting, floating, swimming, competing, reproducing. Next time you look up at a puffy cumulus, see it as a large city that hosts a teeming host of living things Speaking of invisible fecundity, let's turn our attention to you. According to my analysis of the astrological

on analysis of the astrological omens, you are largely unaware of how much creative energy has been building up within you. Your homework is to tap into it and unleash ite

TAURUS (Apr 20 - May 20)

By friend Alcea, the pagan priestess who leads group rituals, is a responsible sort who has humble respect for the power of the spirit realms. She thinks there can be value in seeking help from the beings who dwell on the other side of the veil, but you've got to be careful. They can be as clueless and misguided as the less rial plane. That's why Alcea is especially impeccable around this time of year, when the veil between the worlds is thinner and our dimension is more accessible to the spirits. Having said all that as a ca-Lat, Taurus, I want to let you know that this would be an excellent time for you. to call on the help of your most intelligent, interesting, and loving ancestors.

GEMINI (May 21 - Jun 20)

"He who loves 50 people has 50 woes," said Buddha. "He who loves no one has

no woes.* Even if you agree with this sour observation, I urge you to override the warning it implies. Now, more than ever, you can and should attract rich benefits into your life by expanding the frontiers of your empathy—even if it means

you will feel the hurts of others more deeply. And what exactly are those rich benefits? Here's one: getting close-up views of the ways people suffer will help you avoid suffering like that yourself in the future.

CANCER (Jun 21 - Jul 22)

In the film Postcards from the Edge, the character played by Meryl Streep made a monumental declaration: "Instant gratification takes too long." I know exactly what she meant. Sometimes I wish I could have what I want before I have to endure even a moment of frustrated longing. I bring this up, my fellow Cancerian, because in the coming week we may get our yearnings satisfied before we fully express them. Of course, there could be a downside to this situation: since the magic will be materializing so quickly, you'd better be very sure you really want what you even start to wish for.

LEO (Jul 23 - Aug 22)

Cement is the most common humanmade material in the world. Combined with water to make concrete, it is a fundamental ingredient in many buildings and roads. And yet no one knew its precise structure until recently. Then a group of scientists figured out that its strength comes not from its orderliness but rather from its messiness. At the atomic level, cement's molecules display both regular geometric patterns and areas of random variation. It's in these chaotic areas that water molecules bind with the cement, creating a structure that's both flexible and robust. This is the kind of foundation I urge you to work on in the coming weeks, Leo—a configuration that will endure exactly because it has a lot of give.

VIRGO (Aug 23 - Sep 22)

In my dream last night, the High Priestess from the Tarot deck came to Ufe and gave me the following message: "Tell Virgos that when their deep hunger starts to stir, they should not eat from the bowl of delicious seeds. That meager meal would not satisfy their deep hunger. Rather, they should plant those seeds and let them grow up. The resulting harvest will satisfy their deep hunger."

LIBRA (Sep 23 - Oct 22)

It's an excellent time to see if you can remove some of the neurotic twitches from your erotic tiches. For example, you could use all your ingenuity to talk yourself out of the silly guilt you feel for having a certain idiosyncratic desire—a desire that, if acted out, would hurt no one, and that is therefore, by definition, healthy. Here's another possibility: you could invoke the full powers of your imagination as you free yourself from things that prevent you from experiencing maximum pleasure, like old wounds, simmering anger, rank egotism and limiting beliefs.

SCORPIO (Oct 23 - Nov 21)

The astrological vibes suggest that you open yourself wide, try everything, and give freely. I urge you to adapt as your motto an exhortation that once came out

of the mouth of the seven-year-old cartoon character Dennis the Menace: "Hey! Wake up! Let's go everywhere and do everything!" More than any other phase in many moons, Scorpio, this is your moment to make YES your battle cry. The world is asking you to be bigger than the old you, wilder than five blood oaths put together, and as strong as the full moon rising over a mountain.

SAGITTARIUS (Nov 22 – Dec 21)
The average middle class person alive today has more goodies than the kings and
queens of times past. In fact, even during this time of economic retrenchment,
most of us have a higher standard of bluing than 99 percent of all the humans
who've ever walked the planet. In point-

ing than 99 percent of all the humans who've ever walked the planet. In pointing this out, I don't mean to discount the suffering of those who've lost their jobs and homes. But I think It's helpful to keep our collective deprivations in perspective. Keep this in mind, Sagittarius. As you wander in the limbo between the end of one chapter of your life story and the beginning of the next chapter, It'l really help to stay conscious of how blessed you are. Halloween costume suggestion: a saint tending to the needs of the disnossessed and underprivileged.

CAPRICORN (Dec 22 - Jan 19)

It's prime time for intense and momentous cocial events. Of the gatherings you may attend, I hope you'll find at least one that fits the following descriptions: 1) a warm fluidic web of catalytic energy where you awaken to new possibilities about how to create close alliances; 2) a sweet, jangly uproar where you encounter a strange attractor—a freaky influence that makes you at purning? V

the hair on the back of your neck rise and lights up the fertile parts of your imagination; 3) a sacred party where you get a novel vision of how to connect with the divine realms more viscerally. Hallowen costume suggestion: something that incorporates a hub, wheel or web

AQUARIUS (Jan 20 - Feb 18)

The members of the congregation at St. Peter-at-Gowts Church in Lincoln, Eng land had a minor crisis a few years ago for years, they had prayed to a very old stone sculpture they assumed was a likeness of the Virgin Mary. Then a nosy archaeologist came poking around and informed them that the figure was actually Arimanius, the god of the underworld in the an clent Mithraic religion. I encourage you tit make sure you're not under a comparable misimpression, Aquarius. This is an excel lent time, a strologically speaking, for you to seek the help of higher powers, but it's crucial that you direct your invocations to the right source.

PISCES (Feb 19 - Mar 20)

Some of history's worst tyrants have been terrified by kittens. Napoleon Genghis Khan and Mussolini all had all urophobia, a morbid and irrational fear of domestic felines. Alexander the Great and Julius Caesar were also discombobulated by cats. I bring this up, Pisces, be cause it reminds me of a certain situation in your life. I'm betting that a pushy sedomineering influence that distorts your emotions will soon be susceptible to be ing spooked by a seemingly harmless little thing. Maybe you could turn this inti-a permanent advantage. How skilled are you at purring? W

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Crime and punishment

have an admission to make: I've got the I sound like I don't buy this shit, but achots for a sex offender. Maybe tually I do. I totally don't think Helit's not really OK to point out QUEER that a woman in Britain who inappropriate sexual activity with a minor is totally at-

The story of Helen Goddard, an instructor arrested for sleeping with her female student, is hot news, probably because the words "lesbian," "teacher," "pupil" and "sex scandal" pique the interest of almost everyone. Salacious bent aside, England is wondering whether a verdict sending the woman to jail was a fair one and asking when is a statutory rape not statutory rape? I guess when it's between a hot-but-emotionally-stunted 26-year-old and a 15-year-old who claims to have initiated the relationship. And did

en Goddard should be going to prison for 15 months, having to

register as a sex offender for 10 years or be banned from working with children for life. She certainly deserves to lose her teaching job, but that

seems about it to me. Would I feel differently if this wasn't a lesbian relationship? I don't think so. I've seen plenty of younger girls manipulate older boys. I'm not saying that the lunior in the relationship deserves the blame, I'm just saying that maybe there's no blame to be claimed.

The fact that Goddard only had relationships with men before implies she wasn't exactly a lesbian on the prowl and points to the fact that this was about an emotional connection and not a physical one.

always assumed to be the motivating factor in scenarios like this. Yes, people make a lot of bad decisions in the pursuit of sex, but in the average-age-difference couple it's probably not about that. God knows I've seen a freight-load of my friends enter

What I really can't figure out is why the verdict: "Judge Anthony Pitts sentenced her to 15 months in prison, stating that the case was so serious that she must begin her imprisonment immediately. The judge then informed her that she can write her student and continue to see her after she is released from prison."

Britain's laws are the same as Canada's, the girl was 15 and that is wrong, as the regulations plainly tell us. But either the teen was corrupted and victimized or she wasn't. How can the judge say that Godalso saying she can see the girl as soon as she gets out? It was within his power to prohibit their contact, so either he doesn't, but how can it be both? How can it be healthy and allowable for their relationship to continue? Perhaps the understanding of human emotions.

Age of consent laws are frustrating. They seem to send so many of the wrong people to jail while wasting valuable resources. Maturity is too hard to measure with a number, wisdom isn't simply about experience and miles on this earth---it's about approach, insight, knowledge of faults and independence.

people have had more experience ti-

oeopie have non-more experience of the country of t she should have been. Her lawyer said she was less mature than her age and she was tess mature unan meriage and many of the girls at the school—a, expensive private institution—were mature far beyond their years. If tha true, wouldn't their mental matures meet somewhere in the middle?

I am not suggesting for a minute the Helen Goddard didn't do sometrans very wrong. She shouldn't be a teacher if for no other reason than her terrible impulse control and for betraying the trust of her students and their parents But jail and the label of sex offende are too heavy a price. No one's interesto are served by Helen Goddard sitting in a prison cell. V

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The zone

on article that listed six little-known

nous zones or 'hot zones'. One was nes, which they sold had a direct conon to the gental? And one was if the nose, and they soid it an erotte orea because get stuffy noses some when they have see the know. Is there really ones? What would it take

or something to be a real erog-ous zone? And is it worth learng these to turn my husband on? We have a good sex life but sometimes it does seem ike we just touch the same places the

Well, don't do that. You don't need a list f unlikely or downright unerotic body parts to inspire you to branch out a little. In the event that you do need such a list. : here are some non-genital sexually responsive spots for your perusal: nipples, necks, ears, armpits, lower backs, inner thighs, backs of knees, feet. Some of

these are "erogenous" simply be-cause they are adjacent to more traditionally eroticized areas (by the time someone's got to your inner thigh it's a pretty good bet he's going to keep going) and/or because the skin there is thin and well-supplied

with both blood vessels and nerveendings. Some do seem to have their (fingers, toes). And while we're at the toes, some body parts seem to have sex lives all of their own, quite divorced from those of any nearby genitals. Feet have their own admirers and magazines and special party nights at the sex clubs and 4 720 000 Google hits. They don't need a good address near the genitals to

I think I found your article. It's by Judy Dutton, who is, not at all coincidentally Sex Tips. I guess I had Redbook filed as a "ladies" magazine but upon closer examination it's more Cosmo (Dutton was an editor there, too) than McCall's. I found more "6 filthy things men want you know" and "16 essential sex techniques you've never heard of and 'The top 26 mistakes you're making in bed' articles from Redbook than I could count, though It appears the Redbook editors would have no trouble totting them up. There was even a "Top 40: excerpts from our what I think was our article, there were like six other Redbook offerings on erogenous or "hot zones."

The Hot Zone was one of the books I read a few years ago while on an infectious diseases kick, after I had exhausted my household's considerable stock of

bubonic plague titles. So I don't think I'm really comfortable seeing the phrase applied to, say, labia. "Erogenous zones" Itself is a phrase so redolent of the 70s I can't help imagining anyone who talks about them as a mustachloed gent in a denim and corduroy patchwork bellbottomed suit. And that is not in the hot zone, not for me. So, not knowing what to call them, here are some of the, uh, places in the article:

Big toe: We've already established that toes and feet are both sexually responsive (to varying degrees) and the object of enormous sexual interest, but we have not established that there is any merit. whatsoever to "reflexology." So there is no merit to the claim made here that stimulating them "activates reflexology pathways connected to your genitals." Nor do we know that pressing on the soles of the feet can "cause energy to 'bubble up' the legs to the genitals." I'm not saying it can't, mind you. Just that there's no particular reason for it to do so.

Nose: Swelling of the mucus membranes in there is a fairly common side

effect both of Viagra and regular old sexual arousal. It just doesn't particularly follow that nasal play adds to sexual arousal. And I wouldn't pursue it during

Navel: "Your navel and your clitoris have a lot in common in the womb, these two regions grow from the same tissue, linking them neurologically in adulthood." I have no idea what this person is talking about. Also, lots of people cannot bear to have their navels prodded. It's just too ... internal. "It feels like you're touch ing my soul," an old boyfriend once said. "And I don't want you to."

We don't really have to go on, do we? I have nothing against Redbook, but these Ust-type articles are a perennial favourite of lazy magazine editors, and writers gamely do their best to produce them, month after month after month. I once had a job writing lists just a tiny bit like this one for an only-just-passibly-reputable men's magazine, and you know how I managed it?

I made them up Love, Andrea

VOLUNTEER

ovements Dance need Walk/Run enthusiasts to fill volunteer positions and individuals to sit

The Learning Centre Literacy Association: seek ing an artist or arts & craftsperson that would be willing to commit ahrs weekly to the instruction of their passion to adult literacy learners in the inner city. Denis Lapierre 780-429.0675, dilearningcentre@shaw.ca

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SACE-Public Education Program: Sexual Assault Centre of Edmonton (saceabca) provides crisis intervention, info, counseling, public education. T: 780423402/F: 78042879/F: info@3aceabca; saceabca/24 Hour Crisis Line: 7804234121

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Canadian Mental Health Association, cmha-ed-monton abca Education Program offer workshops to give skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call

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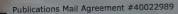
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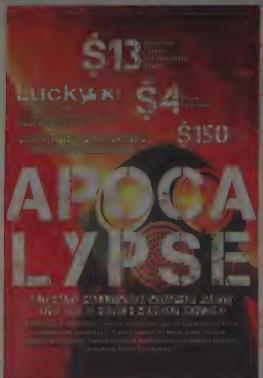
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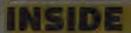
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VUEWEEKLY COM

VUEYUBE // GRADY

PILM // SIDEVUE

Best of 2000s: Horror by Josef Braun
Josef Braun examines how the horror genre has changed in the new millensur

We're listening, so let's talk, join the conversation on Fac Join our Vue Weekly Facebook group.

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UP FROMT

Dyer Straight

ZeitGeist

in the Box

Vuepoint Urgency is needed

A nyone who has ever experienced the Aexcessive control, aggravating infantility and frustrating farce that passes for democratic discourse in the House of Commons (or the provincial legislature, for that matter) likely couldn't help but feel at least a small amount of satisfaction at the October 26 "disruption" of

The protest, loosely organized in "flash mob" style and involving a group of some 200 activists-alternately referred to by media as either "youth" or "students," able-was an attempt to impress upon members of the House the urgency of the climate change issue and its myriad impacts. Individually and as a group, the activists disrupted the proceedings of the House for several minutes by heckremoved by security. Six were detained and given one-year bans from the building and one protester from Edmonton

But while the activists were attempting to peacefully bring to the attention of MPs the pressing need for immediate and serious action, some of the corporate media coverage of the protest quickly devolved down asinine alley-

ways, pointing to "professional activists," questioning whether a protester had indeed been bloodied by security or had punched himself in the face for effect and "unmasking" alleged ring-leader Joe Cressy, a campaigner with the Polaris Institute, for his ties to the NDP, since, you know, involvement with a political party removes your other rights as

The latter investigation arises because some of the chants were in support of the NDP's private member's bill C-311, an attempt to set emissions reductions at 25 percent below 1990 levels by 2020 and 80 percent by 2050 ahead of the Copenhagen meetings in December which was stalled by the Conservatives and most Liberals. The whole thing was, that to make sense most of the coverage of indigenous rights and climate jus-

But what the young activists—the demographic often maligned for its politi-cal apathy—were doing was something we need more of in this country: people not willing to sit quietly while politicians dither as we approach critical climatic tipping points which disproportionately impact indigenous people and the world's poor. We desperately need more urgency, and less decorum.

GRASDAL'S VUE



Letters

Vor Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mult (Now Weekly 1939) - 198 Street, Edmonton AB Tgl 11/3, by fac (96 a 26:3896) or by email (letter-@processelly com). Preference is given to feedback about articles in New Weekly, We reserve the right to edit for length and duriny.

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STOP MEAT TO STOP HUNGER

Several international organizations, including the WorldWatch Institute, strongly encourage people to stop eating meat in order to conserve resources and help end hunger ("Go Paleolithic," Oct 22 – Oct 29, 2009). According to World-Watch, "[M]eat consumption is an inefficient use of grain—the grain is used more efficiently when consumed by humans. Continued growth in meat output is dependent on feeding grain to animals, creating competition for grain between af-

While millions of people are starving, and suffering from health problems like high cholesterol or high blood diet, there will be more resources, fewer health problems and less animal suffering. See GoVeg.com to learn more.

Research Specialist, People for the Ethical Treatment of Animals

TRANSPAGENCY AT BISK WITH BILL

ecently, there has been a lot of talk about Bill 50, the Electric Statutes

Amendment Act. For those who don't know, this bill outlines certain electricity generators and transmission lines in the province and designates them as "critical transmission infrastructure." A critical infrastructure designation means that the regulatory body that approves and denies certain projects, in this case power lines, cannot refuse approval of a transmission line because, in the board's opinion, it does not meet the needs of Alberta or is not in the pubfrom the text of the actual bill. It is the lack of public input and the inability of the regulatory body to act in the true public interest that makes

There are currently plans from the government of Alberta to upgrade the being developed and will cover future "critical infrastructure' upgrades as well. The approval of a transmission line involves numerous factors and involves input from many "interested parties." The public input into this is essential because it is ultimately the general public who will have p

ness. According to many sources, it will be the consumers of the electricity (residences, business, industry) frastructure upgrade. Whether or not the infrastructure upgrade is really needed or is being done in the best manner, and regardless of how much rates may increase, it is the govern ment of Alberta's lack of recognition for public input into their own in frastructure that is most concerning about this bill. Even for those who are board that is supposed to act on their sion cannot deem a project "not in the public interest."

This is a flawed piece of legislation that will cause a lack of transparency in the government which is supposed

in the government which is supposed to act in the public's interest.

The Legislative Assembly of Alberta resumed on October 26. The bill has not yet been passed and there is still enough time to let your MLA, the premier and the minister of energy know. that the citizens of Alberta have a right to say what happens in their province.
Humphrey Banack
President, Wild Rose Agricultural

Stepping it up a notch

Two years after their first high-profile Alberta action, Vue looks at Greenpeace's recent escalation of tactics

DAVID BERRY

You could lay any number of adjectives at the feet of Greenpeac's Edmonton branch, but one thing you certainly couldn't accuse them of being is quiet. In the little over two years that the notorious worldwide environmental group has been operating in our province, they have been relentiesly ringing the bell on global climate change and Alberta's increasingly prominent role in the problem, doing anything from publishing a steady stream of reports on the Fort McMurray tar sands' effects on the environment and the viability of a green Alberta economy to hanging banners off the High Level Bridge and rappelling into Progressive Conservative conventions.

Yet even for the group's provocative past, their recent actions involving the occupation of tar sands mining facilities and upgraders stand out as something unique. Though direct action and civil disobedience has a long history worldwide in everything from labour movements to national independence struggles, and has long been a tactic of Greenpeace globally, protests of this nature are virtually unheard of in Alberta's recent history.

One could tell that much if only from the government's response. In light of early October protest that involved oc-cupying the Shell upgrader site in Fort Saskatchewan, the Alberta government and has even brought up the spectre of using anti-terrorist measures to keep protestors off sites in Alberta. While many are quick to point out that the legislative branch of government has no place influencing the judicial, and that such bluster represents an oftenused and poorly-conceived plan to avoid the issues at stake while attempting to delegitimize normal and healthy political dissent, the mere fact such wind is blowing is a clear indication that these occupations ruffle feathers to a greater

But Greenpeace is hoping that these actions do a lot more than perturb our local government. As Bruce Cox, head of Greenpeace Canada explains, the secupations are designed to be high-profile events that raise awareness of hie tax sands internationally, partly in advance of the upcoming United Nations Climate Change Conference in Copenhagen, and partly because the group feels the adverse effects of the tax sands, both locally and globally, are still poorly understood by the world in general.

What you're seeing is a natural progression of the campaign from the local to the international ... and we have to start draw ng that attention's says Cox, whis points out that, when he met with American environmental groups like the invironmental Protection Agency is. May, he was surprised at the relatively low level of knowledge regarding the tart aands. It was disappositing, because we have been doing all this wast.



NOV 5, 2007 >> High Level Bridge

but the lesson we took away was that we need to get the word out more that this is not 'secure' oil, that it comes with a huge price."

His sentiments are echoed by Mike Hudema, the local point-man for Greenpeace and arguably Canada's most prominent tar sands activist.

"Ithink once people start hearing some of the statistics around the tar sands, start seeing the pictures of just how devastating this is, they're very willing to start pushing their politicians and their companies to get out of such a destructive project," he says, pointing towards recent developments such as the pressure from opposition parties in Norway to pull their national oil company, Statoli, away from tar sands development, and last year's signing of a resolution to avoid the use of fuels with a high carbon cost by 850 American mayors.

But while both Hudema and Cox point out that climate change and the tar sands' role in it is a global problem that demands global attention and solutions, this grasping for international attention is underscored by a very unfortunate reality in the province: that domestic efforts to address climate change and slow down the tar sands often amount to nothing.

"Environmentalists have tried talking to the government, giving reports to the government, working with the government's various committees and bodies—nothing has made a dent," says Laurie Adkin, a University of Alberta professor and expert on environmental movements who has been an outspoken supporter of Greenpeace's recent actions and a critic of the government's heavy-handed response. "If you've tried everything that you can try locally, and you don't have the resources of the governing party and the multinational corporations that are benefitting in the short term and you're up against very complacent political culture, then the

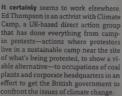


APR 24, 2008 >> Shaw Conference Centre

next option is to use international pressure on that local government."

As Hudema explains, the attempt to draw international pressure through these particularly high-profile occupations is indeed a result of Greenpeace and other environmental groups meeting a stone wall when trying to effect change through more standard political means.

"We do a lot of lobbying, meeting with political officials, outreach, education, but you see the direction our government is moving. The government both on a provincial and federal level are pushing for development as quickly as possible," he points out. "When the government doesn't listen to all of those traditional forms of political dialogue, I think civil disobedience and direct action is a needed and necessary tactic."



The classic line is that this is a democracy and that our tactics have no place in this country. Thompson says of opposition to their tactics. For years and years and years we've had climate NGOs and development NGOs that have been campaigning and the government announced new runways, new coal-fired power stations and doesn't want much to do with renewable energy.

We encourage action on all fronts, but at the end of the day, direct action has proven to be one of the most effective tactics, because the media just flock towards it. Through direct action, we've really put those issues on the table."
Thompson adds, pointing to recent victories such as UK company E.ON abandoning plans to build a coal-fired power plant and BAA's decision to not pursue another landing strip for Healthrow airport, both issues that Climate Camp has

Considering the media attention Greenpeace has garnered for the occupations, it would seem to be working just as well here. But there are drawbacks, especially in Alberta's climate. As Adkin points out, there is a long history



IUL 24 2008 as Sumenude trabage as



SEP 15, 2009 >> Shell Albian Sands



SEP 30, 2009 >> Suncor Millenium minesite

ing told what to do with our resources, a sentiment the government is only too happy to exploit to its own ends. Still, she feels that, so long as Greenpeace gets the word out to the international community and keeps up its education and lobbying work, in he long run these direct action protests can only help the cause of changing Alberta's approach to the tar sands.

The Alberta government will say, We don't care what other people think; we know better,' and some Albertans may agree, but what's really going to make the difference is if there is a market response: if, for instance, the importers of oil in the United States search for different sources or switch to alternative kinds of energy,' she points out. "What's really going to become critical (on a local level) is whether Greenpeace can demonstrate that there are alternatives.



OCT 3, 2009 >> Shell Scotford Upgrades

that don't involve impoverishment or worsening standards of living for Albertans. There has been a lot of work done on this, it's just a matter of drawing attention towards it.

"Really though," she adds, when asked to sum up the impacts of the protests, "environmentalists in this province have tried everything to this point, and you can see the effects. It's hard to see how this could make things worse." \"

After Bhumibol

Death of the ailing Thai monarch would estabalize already-tense political situation

land for criticizing the royal family, so the
Thai media have been silent on the
The crisis is the result of democracy

question of what happens after the death of King Bhumibol Adulyadej. But the king is 81 hospital for a month now, so that he is dying. Two weeks ago the Bangkok stock market fell by eight percent in a day on rumours that his health is worse than

Bhumibol has been on the throne for 63 years and he is universally revered. Thailand is three years into the worst political crisis it has seen since it became a more or less democratic country two decades ago, and the king is just about the only unifying and stabilizing factor

People get long jail sentences in Thai- ; that remains. His death would make :

Thailand has become a semi mcome has risen 40-fold nince Bhumipol came to the population is still rural and quite poor. Their votes used to be bought by powerful local politicians and delivered to whichever urban-based party paid the highest

As the people of the overwhelmingly rural north and north-east acquired started using their votes to back politicians who promised to defend their interests and not just those of the Bangkok-based economic elite. In 2001, they

elected a populist politician of humble origins called Thaksin Shinawatra as

munications, and he probably couldn't have won the elections if he wasn't rich. But he did govern in the interests of the poor, and he was reelected with an increased majormaturing democracy to work, for the poor

But you would also expect a backlash from the traditional ruling elite, and it came in the form of the People's Alliance movement that actually aimed to roll back democracy. By provoking confrontations in the streets with Thaksin's supporters (who took to wearing red shirts), the PAD created a pretext for its allies in the army to seize power in a military

een in permanent crisi

Thaksin was convicted of corruption in questionable circumstances and now in this case is open to question. Howeve Thaksin's supporters remain devoted to him, and when the army allowed Thais to vote again at the end of 2007, a new party that was essentially a continuation

The voters had got it wrong again, so the crisis continued. Two successive prime ministers who were standing in for the exiled Thaksin were forced to resign kok's airports. The new pro-Thaksin party was also forced to shut down by the Constitutional Court, and late last year a new government was installed that was more

The PAD's urban, middle-class supporters can control the streets of the capital (with some help from the army) and even overthrow governments they don't like, but they cannot force the rural majority to abandon its own loyalties. The country is dangerously polarized and po-litically paralyzed—and many Thais believe that only King Bhumibol can hold the country together.

picions that he actively supported the 2006 coup rather than just acquiescing in it. (Again, that cannot be openly discussed in Thailand. A well-known forpublic speech that the king had backed the coup.) At any rate, the king's death would greatly deepen the crisis, for his likely successor is not loved.

Crown Prince Maha Vajiralongkom has led a turbulent personal life, including three marriages. His attitude has probably not been improved by living for 57 years in the shadow of his father. He would be a perfectly serviceable constitutional mon arch in normal times, but the Thal people have decided, fairly or unfairly, that they do not like him very much.

Vajiralongkorn is so lacking in the respect that has enabled his father to play a mediating, calming role that there are those who quietly suggest that his sister, Princess Maha Chakri Sirindhorn, might perform the duties of the monarchy better. It's not impossible. Thai law has been changed to allow women to occupy the throne, and the constitution leaves the final right to designate an heir to the 19member Privy Council of senior advisors

They are unlikely to change the succession, but the mere fact that it could happen introduces another element of uncertainty and potential conflict into the equation. Which gives Thais another reason to pray for Bhumibol's recovery.

The almost daily reports from the pal-

ace on the king's condition are always upbeat, but there have been references to a "lung inflammation," which is a delicate way of saying pneumonia. That is potentially a killer in a man of his age, and the worries of the Thai public are justified. Long live the King! V

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in

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The new Guy at AUPE Activist takes the reins of Alberta's largest union

SAMANTHA POWER

Public Employees (AUPE), besting in-cumbent Doug Knight at the union's

nd if Smith has his way, Albertans Smith's closing campaign speech to members put Alberta on notice, pointing to the need to step up grassroots activism, media presence and action on provincial budget cuts. With 20 years of activism behind him his election could presence from the union.

"It's about a vision and a plan of acbers attending the weekend convento education, privatization and other looming threats.

Smith is taking on the leadership role at a time when the Alberta government is looking at hospital closures, public staffing cuts and potential wage freezes, a tough environment Smith says was part of the reason he decided to run.

"I care deeply about the union and the future of it. The political environment



HE'S OUR GUY >> AUPE's new president, Guy Smith // Supplied

of AUPE was getting tougher. With cuts coming I knew we would need strong leadership and that given the choice the members would elect a stronger. leader," he said.

Smith sees the cuts as the immediate concern that AUPE needs to address.

"There is the major issue with trying to stop the closures of Alberta hospitals but beyond that there are cuts happening right now across the board; education, direct government services and at our municipal levels and so every member is being affected.

Since almost all members are in some way employed by the Alberta government, facing so many simultaneous looks forward to an open dialogue.

"We need to share ideas and perspectives and even if we can't come to an agreement we know where each of us stands," he said. "We want proper public services, I would think the government of Alberta would have the same goal."

Representing over 72 000 workers across the province, AUPE has the potential to speak with a loud voice in resisting the cuts, and if Smith has his way, the membership will be ready.

"My first major task is to reconnect with our members, get them aware of why they need to get involved and have them involved in the processes of the union to make us as strong as possible

Smith said he wants to provide more organizing staff and support structures to union locals to ensure they have the resources to educate and mo-

Smith also sent a message to the media, saying, "Sharpen your pencils, get out your microphones, and start your cameras rolling, because you're going to be hearing a lot more from AUPE." V



TECH LAW >> NET NEUTRALITY DECISION

CRTC ends Net free-for-all

The release last week of the Canadian : déep-packet inspection for anything Radio-television and Telecommunications : Commission's report on Internet traffic management-known as the net neutrality decision-

attracted national attention. Canadians, Internet service providers and politicians debated whether the regulator had struck the right balance in addressing how ISPs manage In-

While some headlines seemed to suggest that the CRTC has given Canada's ISPs the green light to do as they please, the reality is that the decision establishes several notable requirements and restrictions.

First, the commission adopted a new test to determine reasonable traffic management practices. Where a consumer complains, ISPs will be required to describe their practices, demonstrate their necessity and establish that they discriminate as little as possible. The CRTC added that targeting specific applications or protocols may warrant investigation and slowing down time-sensitive traffic likely violates current Canadian law.

Second, the commission rejected arg ments that the market would ensure ISPs provide adequate disclosure on how they manage their networks. Instead, it mandated full disclosure of traffic management they occur, which applications are affected and their impact on internet speeds.

Third, the CRTC banned the use of personal information obtained through other than traffic management purposes.

By also prohibiting the disclosure of ensured that inspecting user traffic cannot be parlayed into marketing opportunities.

These conditions ensure that traffic management is not a free-for-all. The days of ISPs arguing they can do whatever they please on their networks—as

some intimated during the summer hearing-are over.

With the CRTC framework in place, it now falls to Industry Minister Tony Clement to become more engaged on the Issue. Both the Liberals and NDP have expressed support for net neutrality and some groups have renewed their demands for new legislation.

Yet Clement can advance the Issue In several meaningful ways without tabling a bill. Critics of the CRTC approach rightly note that the onus falls to consumers to compile evidence of traffic management

When asked about the issue last week ed that he is "watching those providers very closely and I do not want to see a situation where consumers are put at risk in terms of their access to the internet." He can go several steps further by asking the CRTC to conduct regular compliance audits of ISP traffic manage- co or online at michaelgeist.ca.

ment practices and by providing financial support to consumer groups who wish to conduct their own investigations.

The federal government can also play a significant role in establishing neutrality for wireless Internet access. The CRTC acknowledged that many of the same issues arise in the wireless context and that it expects wireless carriers to follow the same guidelines. Within the next two years, the federal government will conduct another spectrum auction as part of could incorporate net neutrality requirements directly into the bidding process, effectively mandating neutrality into

Finally, Clement should acknowledge that net neutrality concerns are largely a function of an uncompetitive marketplace that allows ISPs to leverage their positions without fear of losing customers. The best way to address net neutrality is therefore to give priority to increased competition in the Canadian

Multiple studies have concluded that Canadians pay higher prices for slower speeds as compared to many other countries. If Clement can solve that problem, he'll likely go a long way to addressing net neutrality in the process. W

Michael Geist holds the Canada Research the University of Ottawa, Faculty of Law. He can be reached at mgeist@uottawa



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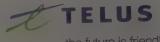
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ARE YOU COST CONTO LIGHTING TO THE WAY A CONTROL OF THE WAY AND THE WAY A CONTROL OF THE WAY AND THE WAY A CONTROL OF THE WAY AND TH

Take the shot?

Follow flu news and you'll soon be a This is highly relevant to the current little nervous, confused and probably swine flu vaccine frenzy—not only bored. So why am I adding yet an-WELL, WELL ings of the Cochrane Collabois no evidence whatsoever that seasonal influenza vaccines have any effect, especially in the elderly and young children. No evidence of re-duced [number of] cases, deaths, complications," the Cochrane Collaboration's Tom Jefferson recently said in an Interview with Maryann Napoli of the Center for Medical Consumers.

Who is Jefferson that we should take seriously a statement as startling as this one? He is a medical doctor, an epidemiologist and the leader of an international team of researchers who have combed through a mountain of flu vaccine research.

regular flu shot alongside the swine flu shot, but the swine flu strain isn't nearly as novel nor as dangerous, as we've been led to believe. An analysis published in the British Medical Journal says it is of "the

same subtype as seasonal H1N1

that has been circulating since 1977."
In Australia, where the flu season is ending, there have been 186 deaths out of nearly 22 million people. That was with no vaccine available. Our think ing has again been shaped by, as Noam Chomsky in his signature matter-of-fact manner would say, a media that is primarily a public relations industry whose function isn't so much to inform as to manufacture consent.

The constant message has been that

flu vaccines-swine or regular, with or without largely untested adjuvantsare necessary, safe and effective. But that message doesn't line up with the science. Flu-related mortality rates in the US have been flat over the past 20 years, despite ever-rising immunization rates. Higher vaccination rates in the elderly have actually resulted in higher mortality rates in that same group. During years where viral-vaccine mismatches have occurred, or where production or compliance was particularly low, death rates remained the same.

"Will you be lining up for your flu shot?" I asked one of Canada's own vaccine scientists, Health Canada whistleblower Dr. Shiv Chopra. "No," he said. "There's no outof-the ordinary threat, and no evidence of either safety or efficacy."

Which lines up with what Jefferson said-trials have been small, short term. and rather than measure real outcomes

against control groups, they've measured results on antibody levels. They tell us almost nothing about how safe or effective they are in the long term.

Chopra's answer also lines up with what we know about vaccine adjuvants from lab research-squalene, a previously unapproved adjuvant but present in the new GlaxoSmithKline shot we'll be receiving, causes rheumatoid arthritis, lupus and an MS-like paralysis in lab animals, it has been strongly linked to anthrax vaccines and Gulf War Syndrome

For those who dismiss adjuvant fears as baseless, the German news magazine Der Spiegel has reported that German government officials, the military and pregnant women will be receiving an adjuvant-free vaccine; Glaxo's Pandemrix (similar to the Canadian version now approved) has been ordered for the rest of the population.

In 1976 we experienced similar panic

about Impending swine flu disaster," says Chopra in his refreshingly quiet and calm manner. Two hundred fifty million doses of vaccines were distributed." That vaccine program was halted because it was harming so many.

The gap between public health measures and the science is, once again, disturbing. As is the World Health Organization's new definition of pandemic. While a pandemic was once defined as a rapidly spreading virus resulting in widespread death, it is now defined as simply a rapidly spreading virus. The requirement of high mortality has been dropped. It's a handy change, when you consider that fast-track vaccine approvals need the justification of a pandemic.

The flu vaccine frenzy simply isn't supported by the science; that it is medical science fundamentalists who are most outraged by vaccine resistance is highly ironic.

HOCKEY

The C-list

Lost week was "opponents whose names : Lewis announcing goals. 3) Blue and stort with 'C' week." Columbus come _____ Orange (not Copper and Blue). 4) to town and the Oilers turned a 4-1 second period deficit into an eventual 6-4 win. A trip to Calgary resulted in a 5-2 loss (no heroics there). After Calgary came the Canucks Dave Young in Vancouver and a 2-0 loss. TE PLY Then Colorado came to town and beat the Oilers 3-0. Here are some other, more appropriate C words: crap, calamity, chagrin, choke, crushed

The book of lists Compiling a series of lists is lazy, lazy writing. Of the seven deadly sins, I've historically leaned toward sloth more than the others so I'm OK with a series of lists. They are fun to

5 Signs that the Oilers have a new coaching staff 1) Dustin Penner playing with confidence. 2) Shawn Horcoff no longer a lock at first line centre. 3) Penner on the penalty kill. 5) A renewed sense of "buy-in" from the players.

4 Things Shawn Horcoff might have done this off-season 1) Crossed black cats. 2) Built a home on an ancient

6 Oiler stats that stand out 1) Ladislav Smid with a +9 rating after the first 11 games. 2) Dustin Penner (or any Oiler in recent memory for that matter) in the top 10 in NHL scoring. 3) Sheldon Souray with just 3 games played. 4) Ales Hem-sky (or any Oiler in recent memory for that matter) in the top 10 in NHL assists. Tom Gilbert and Denis Grebeshkov leading the team with average time on ice (and near the bottom in plus/minus. 6) J-F Jacques leading the team with 42 hits after the first 11 games—in the top

5 Untouchable Oller traditions 1) Joey Moss. 2) Oiler In-House PA voice Mark

Rod Phillips on the radio. 5) Paul Lorieau's golden tones.

4 Favourite game night events 1) Old people kissing during the Smooth Cam (the older the better!). 2) The 50/50 draw (one day ... one day!). 3) The first Oiler goal. 4)

The new tradition of players meeting at centre ice after home wins and saluting

4 Least favourite game night events 1) Young douchebags on the jumbotron making weird faces or obscene gestures. 2) Goals scored by opponents. 3) Overtime goals scored by opponents (completely deflating). 4) Anyone other than adorable seniors kissing on the Smooth Cam, especially when we can see tongue.

7 Active Ex-Oilers I miss 1) Mike Grier 2) Ryan Smyth (this year's incarnation of Smytty on this year's team would be a perfect fit) 3) Petr Sykora 4) Jarret Stoll 5) Matt Greene 6) Georges Laraque 7) Shawn Horcoff (the version that played hard to get the pay raise, not the one

5 NHL players who will light it up this sesson 1) Zach Parise 2) Scott Gomez 3) Bill Guerin 4) James Van Riemsdyk 5)

5 NHL players on my hockey draft team 1) Zach Parise 2) Scott Gomez 3) Bill Guerin 4) James Van Riemsdyk 5)

The All-Halloween Scary Team 1) Derek BOO-gard 2) Stephane YELLE 3) IGOR Ulanov 4) Miroslav SATAN 5) Jack sKillLe

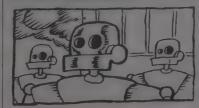
Oller player of the week The flu bug: although not a player or a positive force, this little bastard did have an unquestionable effect on the team. Honourable (human) mentions: Penner, JDD, Gags. V













SNOW ZONE

Ski-conomics

Off-season training

Weather Predictions

PRE-SEASON // STOKE

Nemesis runs

Kicking off the season with Vue Weekly's second annual dose of unhealthy obsession

NUMBER OF

Contributors: Colin Cathrea (CC), Adam Smith (AS), Bryan Birtles (BB), Erika Domanski (ED), Jeremy Derksen (JD)

f you don't get it, that's your problem. We don't care. But for the devoted, the few, the deadly, a mountain can sink its jagged fangs into your soul, batter you and leave you craving more. For you, and for us, there are nemeses. Ski runs that endure in our minds, haunting us on warm days by the beach. A chill breeze across a lake stirring memory as the leaves turn. And as the first origami flakes sweep down dusky residential streets, we pull out the steel file and start tuning our edges. It's coming.

Sunshine / The Shoulder

I've had problems with The Shoulder for over 20 years. Back before Delirium Dive and other extreme terrain was opened up at Sunshine Village, The Shoulder was as wild as it got. Sometimes we were allowed to traverse over

It seemed every time I went it was windblown or patchy so I would inevitably wind up doing jump turns just to make it down. The other thing that got to me (and still does) is the visual perception of looking straight down onto the flats and trees. It makes the pitch seem much steeper than it really is.

My group of bandits was always trying to outdo each other, so falls were frequent. My first tumbles were on 210 cm GS skis with safety straps. Nothing like a ski whipping around your head while you plummet. That must have stuck in my head, because even years later after skiing more difficult terrain, that damn run gets me sitting back or tightening

My last trip over was with an excellent backcountry skier who worked at Sunshine. The smart-ass grin on his my heart racing even before the oxygen in my bloodstream began depleting. I made it down but I was so out of breath my head was spinning. "Once more?" he asked. "I'm supposed to meet some-

Lake Louise / Jedi Run

A seething cauldron of snakes and ladders has been duping me season in and out since I first discovered its potent high. Almost any day of the season, riders right from Summit Platter and hold-ing right, is white madness. This place

But there is, of course, a price to be



paid. Many riders have paid bushwhacking dues here. Years of sidecountry and backcountry riding can hone one's eye to the clues: the slope of the treetops, the gullies and the predictive direction of the thinning number of

Not getting stuck in the sidecountry is

up, as boarders testify: it's a harder starts right underneath the West Bowl, with long open fields as you pass out of bounds, then cutting straight into a dropping tree line. A white-powder mecca. But with every turn, you roll the dice on the possibility of getting out of

this labyrinth without a serious bush-

The alluring, snowy slope drifts sneakily away from the mountain and base camp, and you may think you are play-ing it safe, but suddenly, there's no es-cape. You find yourself, like many have, hacking through bush and tromping on deep snow as sweat beads down your

back. At the bottom of the bushwhack zun, a nartow lifesaver of a trail that propels you back at a steadily increasing speed through thick trees, before spitting you back into civilization. Initiation complete but feeling like a sweaty Ewok, you return, red-faced, to the world. AS run, a narrow lifesaver of a trail that

Rabbit Hill / Bunny Slope When I was a kid, my parents made it clear that as far as winter sports went I could choose hockey or skiing—and I'd be choosing hockey. I'm not bitter—I love hockey. But sometimes I would listen to my friends' tales of fun weekends in the mountains and wonder what I was doing dragging my butt to 7 am

So the first chance I got, I tried skiing. Every year, starting in the fourth grade

> I've been up there a few times, trying to force my stomach down out of my throat, steady my heartbeat, focus my blurry vision. Many more times I've gazed up at that gnarled maw of rock and prayed for perfect conditions.

Hill, given a quick lesson and let loose. After mastering both the french fry and the pizza, I was getting kind of bored with the whole lesson thing and want-

ed to hang out with my friends.

I was supposed to stick to the towrope but they were taking the chairlift.

Couldn't be that big of a deal. I was also supposed to stick to runs marked by a green circle but my friends were going to ride a blue square. Couldn't be that

I wish I could say I was "busting some sick pow," but truthfully my skis flew out from under me as I traversed a rather small mogul and hit my head. I did get to ride on a snowmobile and drink hot chocolate while the ski patrol monihot chocolate while the ski patrol moni-tored me for concussion symptoms, but I think learning to ski might have been more fun in the long run. So this year, my nemesis is skiing. I'm going to learn how to ski well enough so that if someone invites me on a ski-

ing weekend in the mountains I can go

CONTINUED ON PAGE 15 >>

Ski-conomics

The art of riding cheap

ADAM SMITH

A ADAMOVUEWEEKLY COM

conomic recovery or not, the ski season can dent a pocketbook. An average lift ticket in the Canadian Rockies is \$60, an economical hotel rings in at \$100. Three square meals, at least \$30. That's \$190 per day, not including beer, gas, park fees and other recreational activities and substances. At minimum, \$380 per weekend. Spend 10 weekends riding and you can easily be footing a bill of over \$4000.

For the cash-strapped or the simply frugal who still want to log lots of hours on the hill, costs like these can be an incentive for creativity. The ski weekend "package deal" of driving to the mountain, staying in a hotel, riding for a couple days and coming home is tried, tested and true, but there are other methods.

ther methods.

Social networking offers one alternative to the typical resort stay. Chris MacTavish rides about 20 days per season though he rarely pays for a room. Through couchsurfing. org, MacTavish has slept on couches owned by, variously, "a disgruntled and attractive Ukrainian woman, an obscenely generous alcoholic and a timid liftie who led me to untold pow-



THICK WALLET >> Almost as good as thick powder //Jeremy Derksen

der stashes on a mountain I thought I knew. He is also a fan of ridesharing, although he admits it can be tedious. You need to do a lot of posting and replying and sifting through Craigslist. It doesn't always work out, but when it does, it's often pretty neat and quite economical."

Gear is another obstacle. Through Kijiji, Craigslist, thrift shops and friends, one can get everything from winter socks to ski boots to snowboards for next to nothing. For experienced riders, quality may be an issue here. But buying last year's model is the standard modus operandi for most thrifties, and keeping an eye on the used scene is still wise.

Coming from an isolated place like Edmonton, transportation is also a concern. The train rings in at \$200 while The Magic Bus is slightly more economical at \$99. The latter also offers transportation and lift ticket packages, starting at \$119 for students or \$129 for adults.

However, for the truly thrifty, carpooling and ridesharing are the mode dujour. Malthas Burro, a Mexican surfer-turned-snowboarder who rides on a budget, recalls, "Last year I hitched from in front of the Yellowhead Casino in Edmonton to Nelson, BC in three very interesting rides over only nine hours. In fact, the last dude who picked me up invited me to stay in his spare bedroom for my first two nights in town. We're still friends. I believe it's important to open yourself up to the world like this. And everyone can afford it."

One friend of mine, Lucas Hale, is notoriously thrifty on the road—to the point that he's named his cooler "Rz." Bringing cheap eats is his formula for savings. "I pack Rz with the most important supplies: Wild Cat Strong beer, canned tuna and an assortment of fruits and veggies."

I can personally remember waiting

in a 10-minute line at Louise for a mi serly plate of overpriced fries. When got out of the lodge and met up with Hale at his truck he was sitting on th tailgate with a full belly, having beer with some girls he had just helped ge unstuck in the parking lot. He was do ing something right.

ing something right.

Lift tickets are a capable adversary to one's budget. The most underhande solutions are quasi-legal at best, but there are a few tricks to get your more y's worth with your cards on the table If neither a season nor mid-wee pass is an option, Louise and Marme discount cards are a good investmen Usually retailing around \$80, the pass give everyday discounts as well a first, third and seventh days of ridin free. If you are going to stay in a hote make sure to theck if there are pacl age deals available.

As a bonus, most of these method are inherently green. Reducing, reusing as well as being thriftier not onl saves your green, but helps fight a le of our wasteful habits. The mountair are a friendly place, hitchin' is eas there are a lot of good locals to met who can show yout the deep and ther are a lot of hot tubs to poach. Every thing is more fun with a little DIY and a little DIY will keep you riding a lemore on a lot less. W



No such thing as off-season

Trampoline work key to freestyle skier development

SEREMAY DEWESEN

// IEREMY@VUEWEEKLY CO

The ground is dry and hard with October frost—but no snow—as Alberta Freestyle skier Max Novotny practices his cork 720, a complex trick that involves a double, off-axis front flip. Moreover, he's doing it without skis.

Moreover, he's doing it without skis. Training doesn't end for provincial ski team athletes like Novotny when the snow melts. The skiing off-season is just another time to hone skills, albeit in different venues. For freestyle mogul skiers and aerialists in Edmonton, one such venue is Phoenis Gymnastics Centre. a vast warehouse filled with trampolines, ropes, crash mats, springboards and bodies.

On any given night, says owner Trish Quinney, you can find "hockey and lacrosse players, break dancers, gymnasts, any sport you can imagine We have football teams that come in." Some provincial freestyle athletes—like Novotny—and members of the Edmonton Freestyle Ski Club also come here to work on flips, spotting and clean landings.

Of all these skills, says trampoline coach Nick van Buuren, spotting or tracking the ground" is the most important, yet it's often overlooked. Knowing where one is in relation to the

ground—while sailing several metres above it in mid-spin—is fundamental. This is often a weak area for skiers for whom skiing usually comes first, gymnastic skills second

For van Buuren it's the opposite. He grew up tumbling at Club Aviva, the grm his mother ran in Vancouver. He's been a trampoline coach for over 15 years and he's a certified level three NCCP coach. Skiing had to come second. But only marginally: van Buuren also has his level one coaching certification with both the Canadian Freestyle Ski Association and Canadian Ski Instructors Association.

Still, he was surprised when the CFSA Jump 2010 program came to Club Aviva looking for a trampoline coach. "It was a bit of a 'wow' factor," he says.

All of a sudden, top Canadian athletes and coaches were looking to van Buuren—a trampolinist who skied. But that was the reason they wanted him. They were really good athletes but they had no trampoline experience." He says. "A lot of them are gymnasts and one of the big differences in gymnastics is it's based on feel, you don't track the ground as well In aerials, when you're doing multiple flips and twists, it's important to know where you are at all times."

Once he got involved, though, van Buuren was soon back on snow to help evaluate technique in actual competition conditions. "The takeoff from a ski jump and the takeoff from a trampoline have a lot of parallels," he says. As a trampolinist, his eye was trained to pick up on certain things. "I was able to look at how the lathletes] were pushing off and what they were looking at and help refine that."

After moving to Edmonton for doctoral study van Buuren began running the freestyle-skip frogram at Phoenix Gymnastics, as he's done the past four years. Running me through a shortened version of the routine, van Buuren points out several key skills. First, for a complete novice, is learning to fall. From an upright position, I practise landing front and back until I achieve proper form.

upright position, I practise landing front and back until I achieve proper form. From here, we progress to backwards twists with a front landing, and finally to a front flip. Executing a full flip turns out to be more complicated than I recall from my youth. Concentrating on technique mid-air is like trying to read a book while going for a jog. But with repetition and van Buuren's subtle critique, it slowly begins to make sense.

My introduction is nothing like the garnut freestyle athletes endure stretched over 10 sessions of 1.5 hours each, focusing on safe movement, aer-



PHOENIX GYMNASTICS' TRAMPOLINE >> Not the same thing as breaking into your neighbours' yard // Jeremy Derkson

ial routines and conditioning—in addition to an intense fitness regimen. But the repetition still adds up, especially with sit-ups and squats thrown in.

For Novotny, who trains here several times a week, the trampoline is a place for perfecting tricks and learning new skills. "This," he says, "is where I first

learned to back flip."

As he sticks another cork 720, it's hard to argue with the results.

on the wes
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CONTINUED FROM BARE TO

sking instead of hot tubbing. I'm going to move beyond making a pizza with my toes, and learn to do that cool thing where you spray snow everywhere when you corner and stop. I'm going to

get one of those goggle tans.

Also, I'm going to take my time getting on runs not marked with green circles, and maybe I'll get a helmet. Maybe.

It's an eight-minute ride up the Timber Bowl Express Quad to reach the Lost Boys Café at 4662 snowy feet. A long way for a new snowboarder to reconsider foolish bravado. But I'd done well in my morning intermediate lessons and I was feeling confident. Too confident.

Relying on advice from the rest of my group, I headed for an "easy" intermediate run called Falling Star, west of Lost Boys. Little did I know the name of this run was a metaphor for what was

about to happen to me.
It started out well enough; a bit steeper than I was accustomed to, but I did my best to navigate down slowly on my heel edge. Then, about three-quarters of the way down, the run became gladed, shallow and very narrow. One thing for a skier, but without poles a snowboarder needs a lot more momentum. The run also curves left most of the way down, which for a goofy rider of limited ability meant having to constantly ride toe edge. It was painful

Making matters worse, about halfway down, a double black diamond run called Siberia Ridge empties onto the run. At this point I was already discouraged, barely able to stay upright and on the verge of tears. Now I also felt like a major inconvenience to the seasoned pros feeding onto the run.

It took me about three hours to reach the bottom. Inadvertently, my overgrown ego had gotten knocked down a few notches. But it was also the best learning experience of my snowboard-ing career thus far. **ED**

Marmot Basin / High Targets Windswept, rocky and barren, the High Targets above Charlie's Bowl ad-

There are only three ways down. You can ski one of the narrow, rock-walled chutes, you can launch over one of the jagged outcrops and hope for a soft

landing or you can goosestep around until you find an escape route. I've been up there a few times, trying to force my stomach down out of my throat, steady my heartbeat, focus my blurry vision. Many more times I've gazed up at that gnarled maw of rock and prayed for perfect conditions. You can wait forever for that ideal

But it may never come. So instead you just have to go, again and again, until-you're ready to point your skis forward, face the vortex, take a deep breath...

You can wax philosophical about what it means to have a nemesis. Man against nature, "The Other" defining the self. You can quote scripture or pop songs. But let's cut the bullshit. It's way simpler than that. For everything these is a season. And this season is ours. W

Tell us about your nemesis in 300 words or less at nemesis@vueweekly.com and we'll feature the best stories ordine.

WEATHER // PREDICTIONS

Hart's annual forecast

Our expert parses the data on new season's snow potential

BANT BRIDERS

he National Oceanic and Atmo spheric Administration (NOAA) is the leading American agency on weather with regards to the condition of the oceans and atmosphere. Type in El Niño and you get at least 50 hits offering ex-

planations, impacts and predictions.

This was how I began to try to make sense of this year's winter weather predictions, but within seconds I was mired in a convoluted text stream for non-technical users. Thankfully the summary was brief and the bottom line, according to the NOAA, is that this will be a moderate El Niño year in the Western Rockies with above average temperatures and normal precipitation.
Usually El Niño brings colder weather

and increased precipitation but that doesn't appear to be the predicted case this time. However, the fact that they persist in using terms like "less likely, "more likely" and "possibly" gives plen ty of room for error. I wanted a little

The Farmers' Almanac is not our friend this year because it's forecasting a cold. dry winter, though with its historical accuracy rate of 80 percent and the fact it's been bang on for several years, I'm hopeful this year will be a miss. The Old Farmer's Almanac is much more positive for local skiers and boarders, predicting a cold, snowy El Niño winter pushing

As I sorted through the many weather sources one thing became quite obvious. With the Olympics coming to Vancouver there will be no shortage of weather stations and predictors for this event. The honourable Jim Prentice. Minister of the Environment, tells us that Environment Canada has been training since 2003 to provide accurate weather information for the games.

He went further to say that the Government of Canada has committed a



SNOW JOB >> The forecast looks good—probably #160

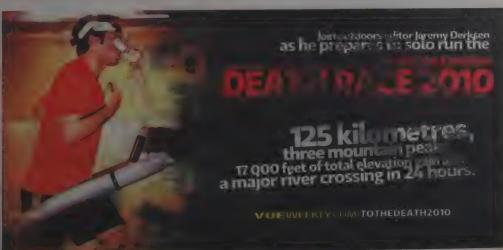
whopping \$13.4 million for these improved services. I thought we were only training athletes for these games but apparently we may get some spin-off effect. Hopefully some of this new technology will get spread over our local region once the games are complete.

In search of more positive news I headed off the beaten track to stormsurf. com, the national surf forecast and marine weather site. Here I found the most promising information yet. Its historical trend models are predicting that this winter's Pacific Ocean swells will be much higher than normal. The theory is that these huge swells will increase storm frequency and the storms will be of longer duration. My interpretation of this is that big wet clouds will blast over BC and across our Rockies over and over again. Unlike Arctic storms, Pacific weather systems usually bring up the temperature as well.

If this sounds a bit on the optimistic side, rest assured the folks at Whistler Blackcomb are taking no chances. For the upcoming games the resort has readied 270 snow guns. In a 24-hour period it can make enough snow to fill a

hockey rink up to the glass. Water won't be a problem either, the resort's storage capacity is 13 million gallons more than what's needed to cover all the Olympic competition runs. The ability to "lend Mother Nature a hand" is what the re-

Confused yet somewhat optimistic I weather information, the web cams installed at Sunshine Village and Marmot Basin. With several recent dumps, both are sending back impressive, white snowy images. See you on the slopesit's going to be an epic year. W









18 Pizza in a ghost town

AT HOME

Pumpkin adventure

Adding the gourd to your chili makes for a healthy fall meal

Today we're going to cook with pump-kin. Yup, cook, not bake. Everyone bakes with pumpkin, but we're not everyone, are we? Besides, as yummy as a big slice of maple-tinged pumpkin ple slathered with real whipped cream is, it's not very exciting. So let's create something a bit more exhilarating, shall we? Well, calling it exhilarating might be a stretch, but it

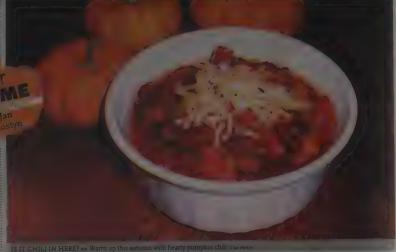
is different. Not weirdly different in the way that makes us go yuck—pump-kin pickles, anyone?— but more along the lines of intriguingly different. Something that makes you go, "Hmm, that just might work."

So today we're going to tackle pumpkin chili! Come on, admit it, you're

kind of excited, aren't you? On with the task, it turns out there are a ton of pumpkin chili recipes out there. Who knew? And the options are endless. You can make pumpkin chili with beef, buffalo, chicken or turkey. And, if you're feeling a bit more audacious, you can even make it with alpaca meat. But since I'm partial to vegetarian chili, we're going to make vegetarian pump-

It's super-easy—honestly. You just chop up a bunch of veggies and throw them in a big pot with some tomatoes, beans and spices, and you've got chili. Oh, and in this case, you also throw in a can of pumpkin (minus the can, of course). Not hard at all.

So grab your biggest pot, drizzle in some oil and start chopping. First up is the onion. Don't worry about chopping



it up into miniscule pieces. As long as the chunks aren't incredibly huge, they'll work just fine. Throw that onion into the pot with the oil and sauté it until it's nice and soft and translucent. While it's doing its thing, chop up the rest of your veggles—the carrots and peppers and whatever else your knife might feel like tackling, like celery. I often throw sweet potato into my veggie chili, but

this was supposed to be all about the : cans of beans, tomatoes and pumpkin pumpkin, so I skipped it.

Now toss your other veggies into the pot. Once they've cooked a bit, add your spices () always add at least twice as much as the recipe asks for), stir It all up and then squeeze in some garlic. If you like garlic, use a lot. If you hate garlic, skip it, but it definitely won't taste as good.

Okay, you're almost done. Open your

and dump them all in. Yup, it feels a bit weird dumping pumpkin into chili, but whatever—just do it. And I wouldn't bother blending up the tomatoes like the recipe asks, it just makes more work and extra dishes. Besides, the tomatoes do a lovely job of breaking down atl

CONTINUED ON PAGE 20 >



Great pumpkins

You may have doubts, but beer and pumpkin go great together

ALLEY KAT PUMPKIN PI SPICED ALE ALLEY KAT BREWING EDMONTON, AB \$11.99 FOR SIX PACK

ST. AMBROISE CITROUILLE MCAUSLAN BREWING MONTREAL, QC 59.99 FOR FOUR PACK

Five years ago, anyone put ting the words 'pumpkin' and 'beer' in the same sentence was probably too much at Thanksgiving.
Today, It's a whole other
story. Each fall, craft brewers
around the continent dutifully put out a beer spiked with pump-kin and related spices. And customers scoop them up with enthusiasm

I am not sure how it all happened. However, I do know it is a beer with legitimate roots. In colonial America reliable supplies of barley were iffy. Early brewers would turn to vegetables, fruits—basically anything they could be their hands on-to provide fermentable sugars. Squashes, and pumpkins in particular, were a common ingredient, given their plentiful availability in the fall. George Washington, no less, was known

to brew with pumpkin.

Pumpkin doesn't offer much to flavour—
at pretty well ferments out. What makes
pumpkin beer interesting is that brewers pie spices to the beer-and that is what

And that taste has caught on. Lo-cal brewing mainstay Alley Kat has brewed one for the last three years, called Pumpkin Pi, and reports that it's their biggest selling seasonal ever. This year there is a second pumpkinbeer available in town, from Quebec brewer McAuslan called St. Ambroise Citrouille. I thought it appropriate to sit down with a glass of each and do a side-



The two beers look remarkably similar. : a rustic earthiness which I can only guess is Both are a deep orange-copper with wispy white heads. The St. Ambroise offered brighter clarity, and a slightly deeper hue. The aromas couldn't be more different, however. Alley Kat's aroma is big with pumpkin pie spices-allspice, cinnamon, nutmeg and even some ginger, with some non-specific sweetness in the background. St. Ambroise, on the other hand offers a noted caramel sweetness and a big bubblegum presence and a touch of clove.

The flavours are similarly divergent. St. Ambroise offers mostly a standard amber ale flavour and some rich caramel character. I also detect clove and the spices dry out the beer after the swallow. The beer has McAuslan's "house" flavour (which I attribute to the yeast); it could be a standard St. Ambroise beer with some additional spicing.

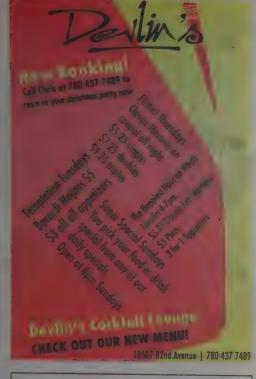
Alley Kat's version, on the other hand, is unabashed in its pumpkin-ism. After some initial sweetness, the different spices start playing with your tastebuds. It is hard to single out any one spice, but the overall impression is liquid gingerbread. I also pick up

from the pumpkin. The beer remains drinkable by retaining enough malt sweetness to see you through to the end of the glass. Sampled alone I might be inclined to

speak highly of the St. Ambroise Citrouille, as it is a soft, rounded, interesting beer. Beside Alley Kat's Pumpkin Pi, however, it pales. St. Ambroise is a beer with a subtle twist. Alley Kat is an homage to

My evaluation is shaped by my recognition that pumpkin ale is not an everyday beer. I wouldn't want to drink either of these year round. But if I want something special for Thanksgiving or for a Hallow een party, I want a beer that stands out. Alley Kat performs this task with aplomb. McAuslan, I think, is trying too hard to remain accessible, and as a result seems too timid with its use of spices.

Drinkers might give pumpkin beer a quiz-zical look at first, but after the first sip, I think they will realize it is well-suited for fall. Go to alberta-liquor-guide.com to find a store near you that stocks them. W









beauty in a beer list





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Ghastly good pizza

Ghost town's pizza night a magnet for the local community



COMMUNITY GATHERING >> Even though it's located in a ghost town, Sam's Saloon fills up for the monthly pizza night //Krattoa de Gu

SOURCE RESTRICTED TO SERVICE OF

It's not often that I get to eat pizza in a ghost town. In fact, my trip to Rowley, Alberta is not only my first time in a ghost town, but also my first experience eating

Rowley has always been a small town in central Alberta; while its population reached nearly 500 people in the 1920s, its current population is about 6. Once a thriving railway town, Rowley slowly lost its residents for a number of reasons, ranging from urban migration to closure of the railway station. As people moved away and abandoned the old buildings, Rowley became a ghost town. Eventually the few remaining locals restored the buildings and now, on the last Saturday of each month, locals, people from nearby farms and towns and other visitors can enjoy a pizza dinner and entertainment in

A friend and I head out to Rowley on a

Saturday afternoon, expecting to arrive there just before the 5 pm start of the pizza dinner. We take a wrong turn and drive in circles for a while before rolling into Row-

ley at around 8 pm.
Despite the dark and the rain, we can see the town—two streets, old buildings and the lit-up and hopping Saloon. The main street looks like something out of a western movie—the roads aren't paved, the wooden buildings have an obligatory false front, and swinging doors weekenome people entering Sam's Saloon. We park by the old bank and walk into the rold, rainy night.

We place our order at the community hall, when we arrive, we learn that the pizza night is volunteer-run. We also discover that the kitchen can only cook 12 pizzas at once, and that our order is the 248th or something, so it'll be a two-hour wait. Still, the friendly lady informs us that we can buy a drink and have free popcorn at Sam's while we wait.

The pizzas themselves are about 10

inches in diameter, and a two-topping pie costs \$10, with each additional topping being \$1. Cash only. I order a pizza with ham and pineapple, and my friend orders the same, but adds tomatoes.

We decide to head to the Saloon for a drink and some popcorn. We each get a cup of draught Big Rock beer (s2). At this point, we're both stressed after getting lost in rural Alberta during a rainstorm, so the beer goes down quickly. A bit too quickly, actually, and we feel a bit tipsy. The popcorn is a nice snack, and goes perfectly with the beer as a stressbusting snack.

Looking around Sam's, we realize that this event must be a big deal for those who live nearby—the place is packed. People of all ages sit or stand, eat pizza and popcorn and chat. Some people have even brought their babies. It feels like a community gathering, and definitely one with a small-town feel. As much as I try to avoid stereotypes, I notice the

number of pick-up trucks parked outside, the plaid shirts, denim jeans and baseball caps that people wear. Only a few cowboy hats, though. Still, the smalltown friendliness comes through—one young guy sees us taking pictures, and offers to take one of us. Looking around. I notice that many of these people know each other and seem happy for a chancto hang out. They're having a good time, and so am II.

The décor at Sam's fits the cowboy theme very well. Sawdust and wood shavings cover the wooden floor. The walls and the ceilings are covered in a diverse range of items, including mounted moose heads, jeans, T-shirts, advertisements, girli-posters and a campaign sign for a political candidate—Conservative, of course An American flag, the Confederate flag and a newspaper clipping about the 1996. Oka Crisis hang together curiously on one-overhang. With its cluttered, homey armosphere, the Saloon reminds me of the Possum Lodge on The Red Green Show.

Eventually, we return to the hall to pick up our pizzas.

The crust is soft, and the sauce has a nickick to it. I enjoy the pizza, pleased that the people who made it didn't skimp out on the toppings. By this time, I'm hungry, and the pizza definitely looks big enough to fill me up. Regardless, I'm only able to eat half, and I take the rest home for the next day's lunch.

Sitting in the community hall and eat ing the pizza, I enjoy the quieter and less-crowded atmosphere of that build ing. I watch some boys playing Guitar Hero at the television standing on the stage up front. Families and groups of people sit together, chatting and laugh ing. We sit and relax with our pizza, enjoying the experience. After all, we have just spent time in a part of Alberta neither of us had ever seen before. We got to eat pizza in a ghost town. And we experienced the community that brings this town to life. W

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PROFILE // ST. ANDREW'S UKRAINIAN PARISH PEROGY SUPPER

Perogy pinchers

Volunteers make St. Andrew's monthly perogy suppers possible

JAN HOSTYN

you've never been to St. Andrew's Ukrainian Parish Perogy Supper, you might be missing out on some of the best peroges Edmonton has to offer.

We have lots of people who phone in the totell us that St. Andrew's makes the best perogies in Edmonton. And of course, they keep coming back month after month, so that tells you some-thing," says Mary Boratynec, one of the

At 5 pm on the first Friday of every month (except for January, July and August), St. Andrew's throws open its doors and hosts a bit of a perogy party. For \$7 - \$12 you can feast on a number of different dinner combinations—all of which involve the venerable perogy.

seew of volunteers devote a too frour's each and every month to carefully hand-craft every single little bundle.

"Everyone who pitches in is a volunteer," says Stephanie McNee, one of the many volunteers. "And today

make the perogies.

Most of those 40 volunteers are over the age of 65, and most are women. "Oh, but we do have men helping out,"
Emilie Gorgichuk pipes in. "Today we



jobs that require a bit more strength, like cutting the dough."

The dedicated troops-or some of them anyways-start at 6 am. Their job is to make the dough and the potato and cottage cheese filling. More

volunteers have already spent the pre-vious night peeling and boiling potatoes and putting together the potato and cheddar filling.

Then around 8 am, the rest of the crew arrive and man their designated

stations-whether it's rolling or cutting the dough, filling the perogies or taking their place at the long table to seal them all up. There's even a quality

CONTINUED ON PAGE 20 30









Work Union



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AT HOME

<< CONTINUED FROM PAGE 16

by themselves. Now cook and stir and cook and stir.

I have to confess, I doctored up the recipe a tiny bit. I like lentils, and I especially like lentils in my chili. So I added cially like lentils in my chili. So I added lentils. About one cup's worth, But, because lentils need something liquidy to cook in, I added another can of tomatoes and a splash or two of water. That's the beauty of chili—you can improvise to your heart's content. Cook and stir some more, probably until your clock has been ticking away for close to an hour. And voilâ, pumpkin chili. You'll notice your bie pot of chili small.

You'll notice your big pot of chill smells like chili and looks like chili, albeit with a slightly thicker sauce than you're used to.

Time to take a spoonful. Yup, it even tastes like chili. The pumpkin gives it a you can't really tell it's there. Chili is all about the spices and the mellow, bland pumpkin does a stellar job of soaking up all that chili powder.

Now, if you're too much of a carnivore to be overly thrilled by this recipe, no need to worry; just add a can of pump-

Now go forth and experiment. You'll be glad you did. W

RECIPE

Recipe courtesy of: prudencepennywise.blogspot.com

PEROGY SUPPER

CONTINUED FROM PAGE 10

perogies make their way into the freez er, just to make sure everything's prop out. Because, if they're not sealed, all the filling will leak out during the boiling process and that results in "flatties," or unstuffed pieces of dough.

"Lots of people actually enjoy the flat-ties, but we like to serve filled perogies,"

Boratynec laughs.

actly what to do. It's gotten so special-ized people even sit in the exact same chair every time.

Considering the group usually makes over 1500 cottage cheese perogies and at least 3500 cheddar ones to feed any-

where from 250 to 500 people, it's a good thing they're so organized. The dinners aren't simply perogies, however. You can get your perogies with or without Ukrainian sausage. slaw and sautéed butter and onions. Of course dessert—which can range from



PINCH PARTY >> Trays of perogies almost ready to be sealed # san Hostyn

Everything is done by hand except when it comes to rolling out the dough. They have a machine that simplifies that process. Michael Alexandruk is what they call the "sheeter," and his job is to feed a ball of dough into the machine. The machine then flattens the

Other than that, the rest of the equip-ment is simple. Tin cans with sharpened edges are used to cut circles out of the dough, scoops are used to plunk the filling onto the circles and fingers are used to seal everything up.

The whole process takes the crew of volunteers until about 12:30, and then they get to sit down and enjoy a well-deserved lunch. Olga Alexan-druk, one of the ladies manning the quality control station, says that over the years it's become quite specialized. "Everyone has a specific job, and they tend to do that job month after month. When they come in, they go straight to their station and know ex

rice pudding to strawberry shortcake to rhubarb crisp—and coffee, tea or juice are also included. And yes, the volun

Boratynec admits that putting togeth er the dinner is a lot of work. "We get tired, but we still come. There truly is a great fellowship during the time we spend making the perogies together."

There's only one way to find out whether the volunteers at St. Andrew's make the best perogies in the city: stop by and check it out for yourself. You can enjoy your dinner there, or grab it to go. You can even pick up bags of frozen perogies for \$4/dozen. Chances are, Cheemo perogies will nev-

er see the inside of your freezer again. ₩

FIRST FRI OF EVERY MONTH (5 PM - 7:30 PM)
ST. ANDREW'S UKRAINIAN PARISH PEROEY

SUPPER ST ANDREWS UKRAINIAN PARISH





ARTS



Oh Susanna
Prairie Artsters

Or What?!

Online II vneweekly.com -- 4- 15

Arts Reviews

Find reviews of past theatre, dance and visual arts shows on our website.

PREVUE // THE SEED SAVERS

Farming, version 2.0

The Seed Savers puts a human face on the litigious world of genetically modified crops

DAVID BERRY

DAVIDOVUEWEEKLY.COM

The family farm is often thought of as a romantic, rustic place, even in a prownce like ours that's a little closer to our rural roots than some. It's a place of salt-of-the-earth, friendly people, worn-down but solidly built barns, fields stretching out to the horizon and home-cooked, bountiful meals shared by expansive clans.

But that is, of course, an antiquated view of where our food comes from. Farms these days, if they're operated by families at all, are closer to a cross between an industrial project and a biotechnology lab, the proper balance of machinery and chemicals crucial to producing the highest yields of crops that have had genes spliced into them to make them more resilient and more productive.

As could be predicted, with new methods and new technology comes a host of new issues, and it's in the changing landscape of farming that Katherine Koller has set her newest play. The Seed Savers. The story is based on a lawsuit Koller heard about that involved a seed giant suing a family farm simply because the natural life cycle of plants had lead to some genetically modified crops that the farmer had neither paid for nor desired growing on his land.

Far from the traditional view of farm



THIS LAND IS YOUR LAND >> Genetically modified seeds cause trouble to sprout up in The Seed Savers // Supplied

life, the inadvertent spread of modified crops is one rife with all kinds of legal and biological complexities. In essence, the gene modification technique is a sped-up process of something that farmers have been doing

for years: paying attention to which plants perform best, and saving the seeds for planting next year. With technological innovation, though, comes complications like patents, leading to the kind of lawsuits like the one that inspired Koller. But though she was initially drawn in by the complexities of the argument, it was ultimately the human element that she focused on.

"I got very interested in the legal and genetic material that I had to read, all these documents about the history of patents and the processes involved," Koller explains. "But when I sat down to write it, I kept coming back to the relationships: what would this kind of situation do to people who have been farming that land for so long? How does it affect families? How does it affect neighbours? It was kind of funny: I did all this research, and I ended up with a story about human relationships."

The relationships in question revolves around Joe (John Wright) and Mindy (Maralyn Ryan), a farming couple who are soon to be celebrating their 50th anniversary. The impending celebration gets some good news when a distant granddaughter (Natasha Napoleao) returns hoping to mend old wounds regarding her father, and some bad news when Joe and Mindy find out that their field has been contaminated with modified seed from their neighbour Solo's (Jesse Gervais) farm, which brings a lawsuit from the company that sold Solo the seed in the first place. But what begins as a legal battle quickly reveals the things that bind us both to

our own family and to those around us, and what it means to people when those bonds are violated, whatever the intention behind that.

For Koller, providing a human face for the issues that the complex legalities and technologies raise is absolutely essential to a good story. As she explains it, few people pay much attention to arcane courtroom drama, but we can all understand what it means to be hurt by the actions of someone close to you.

"I realized that it was the only way to really connect with people," she says of the relationships. "Most people don't go around worrying about GMOs, necessarily. What we worry about is our relationships with our lovers, with our friends, with our children. So the farm, those issues, they're a backdrop, but this play is about some universal but important things. This play is about loss and betrayal and forgiveness."

THU, OCT 30 – SUN, NOV 8
THE SEED SAVERS

WHIT EAR BY KATHERINE KOLLER

STARRING JOHN WRIGHT, MARALYN RYAN)
JESSE GERVAIS, OAVID MACINNIS.

LA CITÉ FRANCOPHONE (8627 · 91 ST)

PREVUE // BLACK COMEDY

Lights off, laughs on

When the lights come up in Black Comedy, the actors are left stumbling in the dark

FAMINOA MITHRUSH

After a few minutes chatting with Mikolai Witschl about his upcoming role in Peter Shaffer's Black Comedy, it starts to sound like he's describing an episode of Fawlty Towers. His accent slips in and out of "RP"—he's demonstrating Received Pronunciation, the standard British" of heard in Shakespeare's theatre and amateur imitations of Patrick Stewart.

Studio Theatre's latest effort requires a sampling of dialects to be performed by the cast. There's a bit of cockney, Some Northern British and at one point a couple of Germans get tossed in for good measure

Now in his final year of the BFA Acting program at the University of Alberta, Witschl takes the lead in this production as Brindsley Miller, a young sculptor who's desperately trying to impress his soon-to-be-father-in-law and some wealthy prospective art buyers one night when the electricity in his flat happens to short circuit. Where the "black" comedy comes in is that a good part of the action takes place in the dark—sart of.

"The beauty of this show is that the lights are reversed," Witschl explains. "When all of the lights are off onstage, all of the characters can see and move around normally, but when the lights are on onstage, basically everyone is blind." Essentially, the audience is privy

to all the shenanigans that happen while the characters are bumping around in "the dark"—see, isn't theatre grand?

In order to bone up for the physical demands of the show, some of which involve Witschi rearranging and removing entire furniture sets from the stage while in blackout, the cast is working with clown guru Michael Kennard (also known as the first half of Mump & Smoot).

"I haven't had time to do it yet, but I'm starting to count up all of the liquies that my character receives over the course of the show, and I'm pretty sure logistically that I should be in the hospital by the end," he laughs.

Witschl, whose tall, lithe stature bears some resemblance to that of a young John Cleese, notes that the comparison to everyone's favourite bumbling-butacerbic hotel owner isn't too far off for his character.

"It's pretty much pure British farce. There's mistaken identity, a lot of close calls," Witschl explains. "My character basically is gambling throughout the entire show. He's gambling that he'll be able to lie his way out of this situation, and the more that he lies the deeper it gets."

Witschl describes Brindsley as "awkward and high strung but very good around the ladies, which is why he has both a fiancée and a mistress." Of course, you get to see both women in the show, much to Brindsley's chagrin. "It's kind of about honesty, and being able to cut your losses and seeing how far you can push the limits. What he wants at his core is for everyone to like him, but he does that through deception. Anytime anything goes on that he doesn't really want to talk about he kind of lies and struts his way around it, but the nature of this show is that inevitably his lies get brought to light." So to speak, right? W

OCT 29 – NOV 7 (7:30 PM)
BLACK COMEDY
WRITTEN BY PETER SHAFFER
DIRECTED BY KIM MCCAW
STARRING NIKOLAI WITSCHL, MARY HULBERT
DELIA BARNETY
DILIA BARNETY
DILIA BARNETY



TOP 30 FOR THE WEEK OF OCTOBER 29, 2009

- 1. Rosanne Cash The List (emi)
- 2. The Flaming Lios Embryonic (warner)
- 3. Monsters Of Folk S/T (shangrila)
- 4. Lyle Lovett Natural Forces (lost highway)
- 5. The Secretaries S/T (the secrectaries)
- 6. Sam Baker Cotton (music road)
- 7. Carolyn Mark & NO Arbuckle Let's Just Stay Here (mint)
- 8. John Wort Hannam Queen's Hotel (black hen)
- 9. Tom Russell Blood And Candle Smoke (shout)
- Corb Lund Losin' Lately Gambler (new west)
- 11. Levon Helm Electric Dirt (dirt farmer)

- 14. Japandroids Post-Nothing (polyvinyl)
- 15 Maria Muldaur & Her Garden Of Joy -
- 16. Baroness Blue Record (relapse)
- The Wheatpool Hauntario (shameless)
- 18. The Dutchess & The Duke Sunset/Sunrise (hardly art)
- 19. Delbert McClinton & Dick 50 Aquired Taste (new west)
- John Fogerty & The Blue Ridge Rangers Rides Again (verve)
- 21. Converge Axe To Fall (epitaph)
- Tinariwen Imidiwan: Companions (outside)
- 23. Dan Mangan Nice, Nice, Very Nice (fu:m)
- 24. Christian Hansen & The Autistics Power Leopard (ch)
- James Keelaghan House Of Cards (borealis)
- The Wooden Sky If I Don't Come Home You'll Know I'm Gone (bbr)
- 28. Slaid Cleaves Everything You Love Will Be Taken Away ... (music road)
- 29. Kieran Kane Somewhere Beyond The Roses (dead reckoning)
- 30. Wilco The Album (nonesuch)

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PREVUE // OH SUSANNA / THEATRESPORTS

A spooky, slutty weekend

The Varscona's Halloween celebrations go until All Saint's Day

PROBERTING AGNING

Perhaps Halloween, at heart, is just about sluttiness," says Mark Meer. He's musing here as press agent to the one and only Susanna Patchouli, who brings out her special 'Halloween pumpkins' (as seen bursting from the press photo) on one special night each year. Patchouli, Meer's glam and chesty after-ego, acknowledges, the trend to shorten before. acknowledges the trend to shorten skirts and bare breasts for what's supposed to be the scariest day on the calendar.

She certainly encourages anyone to dress as a slutty version of whatever they would normally dress as," explains Meer. "For example on Halloween you'll see the slutty nurse, the slutty fireman, the slutty police officer." It's obvious that the list is endless—perhaps in Ed-monton we'll soon see midriff baring hockey players and scantily-clad rig pigs, too-but it's all in the fun of the

"Susanna's definitely in favour of the theatricality of the season, and deep evil," explains Meer.

It's been 11 years since he first donned the Patchouli persona, who regularly plays to a loyal late-night following on the last Saturday of every month at the Varscona. This year happens to be the first time Susanna's customary night of debauchery falls on the very same eve



HALLOWEEN PUMPKINS >> Susanna Patchouli's sweater ghosts make a special

For the special, Susie's got an all-star line-up of celeb appearances planned. In addition to an original new horror clown piece prepared by Mump & Smoot's Michael Kennard, her guest list includes The Bone House playwright Marty Chan and Fubor's David Lawrence, who happens to be in town filming the sequel to the 2002 cult classic from which you might remember him as Terry—the "other" hoser, the one

The evening will also feature a tune or two by returning piano-man Bryce Kulak, as well as Susanna's house band,

Switching promotional characters, Meer goes into villain mode to talk about his plans for the night preceding

CONTINUED ON PAGE 23 >>

PRAIRIE ARTSTERS >> ART AND THE RECESSION

Working hard for our money

While the economy is down, it's time to

revise how we think about arts funding

account, on the front page news or even as a narrative hook in films and television shows,

When the market began turning over a year ago, I remember having a con-

shrugged off the dipping real estate prices and the rollercoaster stock exchange. As a full-time artist, she said something to the effect that as some-

a recession wasn't going to harm her. For the most part, this has been the case for the arts in general. Not many of the stereotypical "poor, starving artist" types I know have been hit very hard by their nonexistent or paltry investments. None of the independent artists, writers and dancers have lost their nest egg since they never had one to begin with. And while on the immediate level this seems fine by most everyone, as artists are used to working for next to nothing

"Recession" as a noun, or state of being, [as purse strings are tightening across has been unavoidable. Be it in your bank [the board, I do find the continued lack of value, be it monetary or social, in the arts a disturbing fact.

The recent end-of-summer plans by British Columbia's Liberal government to drastically cut their arts funding by up to 90 percent has gotten the rest of the country's attention. With a provincial deficit in the \$2 billion

range, even BC, which boasts one of the highest quality of living stats in the country, is not prioritizing their arts and

In looking at what's unfolding out west, everything from projected standard \$20 ticket prices soaring into the hundreds of dollars just to break even to the devastating closure of many long-standing companies and organizations are becoming more than just looming threats. The reality is, arts and culture from production to dissemination has become so dependent on government funding that to cut even just a little bit will only further starve the malnourished.

Alberta during the Klein years completely drained away its Heritage Fund.

With most arts funding coming from private endowments and allocated gaming revenue from lotteries and casinos, the value of arts and cultural production in this province continues to exist on a spiraling decline combined with pockets of instability. And while this may be the case for everyone, BC is proving that arts

in pitting arts and culture against other aspects of our social needs like healthcare, education and infrastructure, lobby ists have successfully blinded the greater ists have successfully blinded the greater population into believing the arts canactually be segregated from our daily lives as something excessive to our quality of life as a human being. When in fact, it becomes preposterous, to even think of our lives without concerning choices made in colour, design and esthetics. In always receiving the smallest slice of the pie, arts and artists have lost sight of their value and contribution to society as a whole And as the overall pie shrinks, perhaps perceptions of values may be reset for perceptions of values may be reset for

Army Fung is the author of PrairieArtsters.com

Under one roof

Local artists band together to show the

work going on in City Market Apartments

PAUL BLINOV

If there's been one up-side to the current economic slump, it's that it's bought the residents of City Market Apartments a little bit more time together in their building. Located on the eastern edge of downtown (and formerly a farmer's market), the building boasts an unusually high number of visual artists living, and working within. The city was (and still is) eyeing the whole area for redevelopment, which will eventually drive property rates up and send a number of them looking for cheaper rent, but an economic stall means the same thing for those redevelopment plans. At least for now.

"That recent recession business we have maybe extended our lifeline a little bit longer," Amy Fung explains. "And so before the development goes forward, if and when it ever happens, we just wanted to look at what was happening right now."

happening right now."
To do that, she put out an open call to the artists in the building (Fung, who doesn't actually reside in the building, says her role was more of an organizer than a curator), and the resulting collection. Or What?!, is as eelectic and



OUR HOUSE >> Is full of artists // Auron Pederson

diverse as you might expect from an apartment building full of artists—members of 3Ten Photography, the multi-faceted Institute Parachute collective and the industrial artists Loyal Loots all call City Market home, among many others.

The building's appeal, for all of them, was pretty simple.

The low rent," Fung laughs, before noting the building's balance of living and working space. "Not all of the artists have a studio inside their apartments, but I would say a fair per-

centage of them live and work in their own space in that building. And that's important: You can't be an artist if you can't make work, and you can't make work or sell your work if you don't have a space to do it in."

So Or What?! isn't a protest against redevelopment, just a celebration of a current crop of visual artists living and working under one roof in Edmonton.

Like with anything, as property values go up, things will change. It's not like we're going to picket it and fight it or anything. But just, this [art] is already happening right now, so let's look at what's happening now, instead of what can happen, what new plans can make," Fung says. This city has a really short attention span and a really short memory span, so it's always easier to tear down and rebuild, because we have the money and we have the resources. So I don't think we really look at what's happening around us very often, and I think that's where the most interesting things are."

UNTIL SAT DEC 5 OR WHAT?! FEATURING WORKS BY THE RESIDENTS OF CITY MARKET OH SUSANNA

<< CONTINUED FROM PAGE 22

Samhain. The Varscona's Halloween antics actually kick-off on Friday with a two-part zombie/comic book themed edition of TheatreSports.

"Halloween's all about evil," he says this time, explaining that he'll appear as the dastardly nemesis to Superman, Bizarro (sometimes known as Bizarro Superman, for the less DC-savvy out there).

This is the third year running we're doing a Superheroes versus Supervillains Theatresports match," he says. Titled Improv on Infinite Earths, this year's face-off is of rather historic proportions. "You'll see the cream of the crop of DC's heroes and villains," Meer boasts. "It's essentially a match between the Justice League and the Legion of Doom. On the heroes side you're going to see all the big marquee stars: Superman, Batman, Robin, Wonder Woman, The Flash, Green Lantern and Zatanna, versus the Legion of Doom," featuring the likes of Lex Luther, Bizarro and The Scarecrow. "We are bringing in some special guests-Mr. Donovan Workun-

of Atomic Improv will be doing his best Burgess Meredith impression as The Penguin, perhaps with a little Danny Devito in there as well."

Meer hosts the first half via Uncle Zombie, a life-sized undead puppet who's been unfortunately separated from his legs.

"Uncle Zombie puts some improvisers through their paces in the first half, and the consequences of failure are usually fatal. This year we have a variety of terrifying forfeis that the losing team will have to play," he says, promising that those forfeits will be deliciously "humiliating and horntfying."

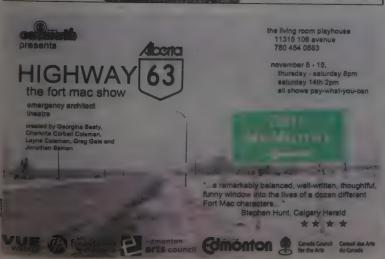
And as for remaking the night of the living dead more silly than scary, Meer says the crew aims to frighten too. "The villains are evil, and if they win who knows what could happen."

FRI, OCT 30 (1) PM)
HALLOWEEN THEATRESPORTS
VARSCONA THEATRE (10329 - 83 AVE), S10

OH SUSANNA! HALLOWEEN SPECIAL VARSCONA THEATRE (10329 - 83 AVE), \$10







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WEEKLY





This is it Film capsules

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Best of 2000s

by Josef Braun

How the horror genre has changed in the new millenium.

REVUE // THE LIMITS OF CONTROL

The limits of esotericism

Jim Jarmusch's The Limits of Control showcases his own unique tics, and little else

n an interview with Film Comment's Gavin Smith, Jim Jarmusch explains that, for The Limits of Control, he showed up in Spain with what amounts to a 25page outline and a desire to make a film around sometime-collaborator Isaach
De Bankolé. Over the course of the threeweek shoot, he filled in the rest, basically writing the few speeches that do pop in inis impressionistic, extended meditation the night before they shot them. For a man who can be esoterically oblique even at his best, this does probably not qualify as a great idea

There is both a lot and little going on in The Limits of Control, depending on what tive, well, it was a 25-page script: its story exists somewhere between Ghost Dog and Coffee and Cigarettes. Most of the time, we simply follow our stone-faced, nameless main character (De Bankolé) drifting through his days taking in art, wandering the streets of Madrid and Seville and waiting at cafés or on trains, where he always orders two espressos. served in separate cups. He is on some



WALK ON >> The Limits of Control armlessly wanders # Supplie

kind of mission, pieced out to him in little slips of paper hidden in matchboxes, delivered by inevitably chatty contacts: a white-clad film buff (Tilda Swinton), a British man with an interest in the origins of the term "bohemian" (John Hurt), pevote (Gael García Bernal).

Though philosophical and critical language will occasionally surface, and a few topics inevitably resonate through several conversations-Swinton and Bernal's talks both touch on looking at reality, to some degree, and there are parallels between a violinist's talk about the molecules of a musical instrument remembering what's been played and a polka-dotted dress-wearing train rider's thoughts on what makes up our bodies-thematically the talk is roughly

as sparse as the story. This is only driven home by the fact Bankolé does little more than sit there in his impeccably tailored suits, exchanging matchboxes and then munching his slips of paper. washed down with the espresso.

Where there is a lot going on is visually, Patterns and images are layered and repeated, modern art is contrasted with realworld images and Jarmusch photographs some of the most gorgeous buildings in Spain. There doesn't seem to be any purpose to this beyond just hitting the same notes, although Swinton's speech maybe gives some clue: she talks about loving old films because you get to see what the world was like back then, and whatever else is happening or not happening in The Limits of Control, you certainly get to see a lot of little nooks and crannies of both landscape and personality.

Regardless, an intriguing visual sense does not really a film make, and for the most part The Limits of Control feels aimless and tedious. Granted, they're sort of uniquely aimless and tedious in a Jarmuschian way: the extended stretches of of bands like Boris and Earth really make Bankolé's experiences with the loquacious contacts all the more bizarre, in a way that's at least slightly pleasing to anyone who likes Jarmusch. But just because you can do something other people can't doesn't mean you should, and Jarmusch's tourist shots and ramblings would benefit greatly with a little more direction, at least for its ideas if not its story.

Really what this feels like more than anything is a film made for essays more than actual enjoyment. All the repeated images, the oblique, vaguely philosophical musings, the extended quiet, the postmodern, anti-thriller thrilleriness of its plot-they're perfect for selective, myopic interpretations and highfalutin' arguments. All of it taken together, though, is just so much stylistic fluff. Jarmusch's critics like to bash him for putting cool ahead of coherence, and while that line of thought sells short an artist who really just likes to approach things. In from unfamiliar angles, The Limits of Control won't do anything to quiet that it feels every bit like a series of simple ideas that weren't thought through, and reduces Jarmusch to little more than his own odd tics. V

THE HIMITS OF KONYROL

DVD DETECTIVE >> UNIVERSAL HORROR CLASSIC MOVIE ARCHIVE

Not quite classic

But the Universal Horror Classic Movie Archive manages to offer up some fun, occasionally inventive pieces

spanning the years 1941 - '43. It's an interesting transitional period if

c: Frankenstein all debuted what would arguably be the most

distinctive horror films of the new dewere emerging from a B-unit at RKO helmed by producer Val Lewton, whose contemporary, rife with ambiguity, akin to noir—was essentially a complete reversal of the Universal model. The title of this box set is as misleading as it is awkward. There are no classics here, but most are at least pretty fun, while some are genu-Inely interesting, inventive and pleasingly

The Black Cat (1941) and Horror Island 40 are both pretty slight whodunits in a chich characters assemble in a single lo-Cation housing an unidentified killer moti-

Universal Horror Classic Movie Archive : vated by some looming treasure. Both are collects five of the studio's genre pieces : big on broad comedy, the former enlisting an aging Lou Costello type, the latter

a lusty sailor with a wooden leg who resembles a rather discrete drag queen. Concerning a family eagerly awaiting the death of its ancient, very wealthy matriarch, The Black Cat claims to be "suggested by Edgar Allen Poe, though I can only imagine he would have sug-

gested aborting production. However, the film's atmosphere, with its smoky moonlight outlining a dense garden of trees, benefits tremendously from the work of cinematographer Stanley Cortez, who would go on to shoot The Magnificent Ambersons ('42), The Night of the Hunter ('55) and The Naked Kiss ('64)

Man Made Monster (41), directed by George Waggner, who would also direct The Wolf Man that same year, is more interesting. Like The Wolf Man, it features Lon Chaney Jr. as a protagonist who's at once victim and monster. You could say the film is secretly about the curse of survival, and traces of its premise can be

found in Unbreakable (2000). A bus Is : hurled into a high power line. Everyone dies-save Chaney's Dan McCormick, a sideshow performer who does tricks with electricity. Rather than feel wracked with guilt, Dan walks away from the accident cheerful as ever. A sadistic genius electrobiologist lures Dan Into his laboratory, intrigued by Dan's apparent immunity to electricity. He starts pumping Dan with larger and larger doses of electricity until Dan develops a dependency—there's a pretty chilling addiction subtext herewhose flesh pulsates with white heat. Supporting characters tend toward the bland, but there are beguiling montages involving note-taking and lab work, a curland above all a tragic, soulful yet totally weird performance from Chaney. We feel bad for him, but do we ever really know what's going on inside this guy?

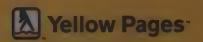
On the surface Night Monster ('42) seems of the same lineage as The Black Cot and Horror Island, replete with an old dark house, abundant secret passages and Bela Lugosi as a servant. Yet this is creepler, more sinister, more absorbing. Set In some swampy Southern town where the nights are draped in fog and local authorities don't sweat much over the series of strangulation killings occurring near the mansion of a reclusive, quadriplegic millionaire who surrounds himself with his mentally ill sister, Lugosi's butler, some mystic in a turban and a chauffer of doctors converge at the millionaire's house with their hands out for donations but instead find they're treated to demonstrations of how matter can be altered by telekinetically adjusting its vibrations. They're also here to pay penance for their collective failure to save the millionaire from his present condition. I loved the expressionistic fog excess, there's a really good-looking lady shrink, a haunting night walk sequence where a spunky young woman is sadly killed, and Lugosi is forced to act normal in certain scenes, reminding you what an interesting actor he could be when not always hamming it up.

A sort of girly cousin to Fox's Dr. Renault's Secret ('42), the puzzlingly titled

Captive Wild Woman (43) was directed by Edward Dmytryk, who'd soon be helming some essential noirs, such as Murder My Sweet ('44) and Crossfire ('47). It features two prominent male figures, one ostensibly heroic, the other the obvious villain, aligned by their compulsion to throw wild animals into unnatural situations and tame these animals until they do their bidding. The first man is a circus performer, the second a mad scientist obsessed with "racial improvement" who inserts human glands into a gorilla, the result being the beautiful and bizarre Acquanetta, "the Venezuelan Volcano." (The actress was actually from Wyoming) Sounds like a successful experiment in forcing the evolution of beasts into hot babes, but of course confusion and disaster await. The wildly improbably story is quite fascinating, the mise en scène an elegant mélange of slow-motion, creeping traveling shots and sudden close-ups, and with real tigers and lions are more genu inely nerve-wracking than anything else in the entire box set. See it. And be nice to animals. V



Whatever you're looking for, find it at yellowpages.ca



REVUE // THIS IS IT

This ain't it

MJ's final concert prep is only for fans who can remember the glory days



LAST STAND >> This Is It shows prep for MJ's last tour // Supplied

BAVID BERTY

Michael Jackson's death was a little woverplayed by both media and mourners. This isn't some attempt to denigrate any of his contributions to popular music and dance, or get all contrarian about his music, or downplay its significance to a certain segment of the population, but unless you were at least a teenager—or a particularly musically inclined no-year-old, say—by the time Thriller hit, you can't eally appreciate the full importance of Michael Jackson.

Just to use myself as an example (I'm the most convenient), I was born a few months after the title track/video was released, so my first real memories of Michael mattering at all are some weird mix of that song from Free Willy, the ridiculous HIStory cover and allegations of pederasty. But more to the point, by that time Michael Jackson was effectively the same as the Beatles, or Charles Dickens: he already had an established canon that could really only be reacted to as a long-accepted mint of pop culture. Granted, the man mimself was still around to disgrace the statue—and he did a lot of that—but didnit watch him grow up, or anticipate where he might go, or even get to watch the cultural dominance expand to accept a fact as unchanguable. As

any other from history.

All this is to say that, first of all, if

yether under say 55 (concavatively), to

logice you certain got someone

and concerns with, Jackson's cultural

for face. We just can't actually get it;

don't care how much you like "Billie

lan' [and 'Pretty Young Thing' is bet
fit, anyway). So a lot of the mourning

and commentary and et cetera in the

wake of his death was basically just a sympathetic response with the generation or two above to which he is an actually meaningful cultural icon.

Secondly, I suspect you need to feel the full cultural impact of Michael Jackson to get much of anything out of This Is It, the [sort-of] behind-the-scenes look at his preparation for the concerts of the same name. Pitched somewhere between a making-of featurette and a concert film, it's basically like watching rehearslas, and as much as you like someone's work, there's a reason most of us don't buy unmastered albums or sketch pads.

Structured roughly as the concert would have been, This Is It occasionally checks in with the creative team behind the experience, but rarely for more than one line about what working with Michael was like before it rushes back to half-ready versions of his hits. It doesn't even really give much of an insight on the artist: he's certainly rather hands on, but all we ever get is him giving short pointers to musicians and dancers, again before we get back to the not-quite-there songs.

Basically, it feels as though tour/film director Kenny Ortega had neither enough for a proper backstage look or a concert film, and so just kind of hashed the two together and put it out. If you're desperate to not let the memory die, I guess this works as well as a grainy concert bootleg, but you'd honestly be better off buying high-quality copies of the album and reflecting on what he meant, past tense. V

OPENING FRI
THIS IS IT
DIRECTED BY KENNY OR I - GA
FEAT JRING MICHAEL 14: KSON
METPO C N. WALSBER 101A AVE)













Playing at the Metro

Burma VJ

Fri, Oct 30 - Tue, Nov 3 (7 pm)
Directed by Anders Østergaard
Metro Cinema (9828 - 101A Ave)

The irreversible phenomenon of the 24-hour news cycle birthed by the web comes to fruit in a documentary successful in its experimentation, as it's comprised of images of oppression that hardly need explanation to excite awareness and discussion. The military regime over Burma by the State Peace and Development Council has tightly ruled the individuals who live in the country, having led to dynamic-though-risky demonstrations by protestors, including a large population of Buddhist monks. Taking advantage of the global surge of information and its consumpsurge in the surge in

tion, "Joshua," an otherwise anonymous pro-democracy activist, gathers with his colleagues video footage of the nation's goings-on with intentions to smuggle the images via satellite, Internet and trusted couners. The outcome is astoundingly informative, despite how little we know of the identities behind the camera.

Burme VI opens with Joshua expressing

the discontentment that motivates his unique form of activism. Since 1962, the military rule has been in effect; then, in 1988, a series of protesting events known as the 8888 Uprising was crushed in a military coup by the State Law and Order Restoration Council, killing a reported 350 civilians. In the process, Aung San Suu Kyi became a national icon, leading the National League for Democracy to be elected shortly after, though there was a refusal to recognize the results. Suu Kyi has remained under house arrest ever since, remaining for Joshua and his alliance of videographers as one of the most tragically telling signs of the country's oppression After seeing so many protesters lose their lives in an action that proved ineffective, Joshua lost faith in the traditional form of physical revolt. It is precisely his anonymity in which he discovers the passionate method, one that extends to national news networks and raises the eyebrows of political leaders otherwise possibly blind to the reality of Burma.

Two kinds of an esthetic emerge in Burma VI, eventually blending together as a consiste collaboration between Joshua and Danish filmmaker Anders Østergaard. An opening disclaimer informs how the film has pieced together Joshua's footage—though the actual journalists assisted in the editing process, certain scenes portraying their experience behind the scenes were indeed staged. At first, the division is apparent in the styles of footage—the bikely staged sequences (faceless individuals shadowed in small remote office settings) have a calculated cinematic tinge, where Joshua's work is clearly more guewilla in the fierceness of its capture. As the action moves forward, a kind of steady meditation occurs in some of the Burma footage, all of which comes from several

different journalists merged into Journals characterization. He observes event with the Burmese, not only street protectible as also more intimate encounters like a pride or a visit to a Buddhist temple at become as emotionally rich as parts over lingly scripted.

Together Østergaard and Joshua piece cogether a thrilling documentary that mois the intensity of recent expose The Comilike in a spy game, the journalists fight me the freedom of democracy as pure protagonists. Much differently however, Burme VJ adopts a political and sincerely hope ful spirit in that it doesn't try to comince its audience. Everything about it sits very much on the surface—a row of scenes, merely asking to be watched, contained within a secret knowing that it will be absorbed by those who do. The conclusion in partly disheartening, but the hopefulness of Joshua's determination pays witness to the evidence of its lasting effect.

WIDHATHAN WALLETTY CO.

Opens Friday at the Garneau

Coco Before Chanel

Directed by Anne Fontaine Written by Fontaine, Carnille Fontaine Starring Audrey Tautou, Benoît Poelvoorde, Emmanuelle Devos, Ares sandro Nivola

Garneau Theatre (8712 - 109 S

By focusing on the years between our heroine's early gigs as seamstress and showgirl in a provincial musical holis where she sings a song about a fittle power ammed Coco and inadvertently christen both herself and a global empire—and her ascension to wildly famous fashom were Coco Before Chennel manages to shaw off a number of the pitfalls that common, plague biopics. The film steers clear of the psychology, mercifully failing to confer to motivational speaker oversimplifies tions about how successful and influends people are supposedly made. It also as we simply telling us what we would likely all ready know going in by offering a son "eady know going in by offering a son"





piographical greatest hits collection.

The Coco—née Gabrielle—Chanel deacted here is a woman frustrated but daunted by compromise. She will make essions, but she measures them by milimetre rather than the yard, and ver lets her benefactors forget that she ments having to surrender something of ercelf Call it part of her charm. Raised in an orphanage and coming to adulthood oth (ew advantages, she escapes drudgby becoming a sort of kept woman between the two is perhaps the real sub-ect of the film. It is in any case the most nteresting one Coco Before Chanel is less chronicle of upward mobility, or the degner/businesswoman as a young crossdressing social climber, than it is a surprisaviv intriguing, sometimes sexy, essay on the vagaries of self-realization and the oft-hidden moral untidiness of asserting sensibility upon an unsuspecting public.

Based on Edmonde Charles-Roux's book L'irrégulière ou Mon itinéraire Chanel and scripted by director Anne Fontaine and her sister Camille Fontaine, the overall style of the film is rather more conventional and classy than the subversive nuggets of its themes suggest. The music from Benjamin Button composer Alexandre Desplat has a sprinkling of the twee-fantastic to it and gets in the way of a few of the thornier scenes. Christophe Beaucarne's photography is likewise a bit shots that isolate Coco, her back to the camera, in the centre of the frame, as if to say, "Look, there's a famous person, and the whole world's just happening around her." But signals of the precociousness or uniqueness of Coco are thankfully limited to playable actions, her listening to the nuns and whispering to girls at the orphanage rather than actively participating in their social life, her radical adclothes, driven by compulsion. Gorgeous pastoral scenery—Coco comes to live with a wealthy industrialist in his country mansion—Is savoured without becoming too overbearing. The film is obviously designed as Oscar candy, but at least it

The tangled emotional lives of its characters fare well as conjured by the brilliant supporting cast, Benoît Poelvoorde especially. He plays the industrialist/ sugar daddy, sliding gracefully between understated heartbreak over the deep ing adoration he feels for this poor girl he gives a marvelous turn as an attractive actress slipping into middle-age who Coco seduces by simply removing all the extraneous hubbub from her headgear. The relationships between Coco and these two characters form the film's most fasmating threads And Coco herself is emhoded by Audrey Tautou with appealing reserve She holds nearly everything back, is though fearing it'll all slip through her ingers if she were to allow herself much ulnerability it's a good strategy for a leading player in a biopic, particularly one in which the heroine is distinguished by her inigmatic persona and her championing of sensible, form-enhancing-rather than everpowering—style. There's a delightful noment where she orders a fussy tailor to do as I say" before finishing him off with a trangely sincere little smile. Tautou is at times characterized as lacking substance, but it's the lightness of her touch that rules the day in her best work. IOSEF RRAIM

CONTINUED ON PAGE 10 >>

FILM WEEKLY

CHABA THEATRE-JASPER

Connecent Dr. Immer. 780 852 5740

ERE THE WILD THINGS ARE

CINEMA IN THE CENTRE

THE INVENTION OF LYING (PG, language may offend, not

EDMONTON FILM SOCIETY

DUGGAN CINEMA - CAMROSE

PARANORMAL ACTIVITY (14A, frightening so

LAW ABIDING CITIZEN (14A, brutal violence) Daily 6:55, 9:10; Sat, Sun, Thu 1:55

THE STEPFATHER (14A, violence

COUPLES RETREAT (PG, sexual content, not

Daily 710 9120; Sat, Sun, Thu 2120 MICHAEL JACKSON'S THIS IS IT (G)

COHEMA CYTY MOVIES O

ALADIN (Hindi W/E.S.T.) (STC)

LONDON DREAMS (Hindi W/EST) (STC)

BRIGHT STAR (PG)

LOVE HAPPENS (PG, coarse language)
Pri-Sat 1:45, 415, 655, 935, 11:90; Sun-Thu 1:45, 415, 655, 935

HALLOWEEN 8 (18A, brutal viole: Pri-Sat 9:55, 12:15; Sun-Thu 9:55 DISTRICT 9 (14A, gory scenes, brutal viole

Pri-Sat 1:30, 4:25, 7:05, 9:45, 12:10; Sun-Thu 1:30, 4:25, 7:05, 9:45

G.I. JOE: THE RISE OF COBRA (24A)
Pri-Sat 2125, 4710, 7700, 9240, 12710; Sun-Thu 2725, 4710.

Pri-Sat 215, 4200, 6150, 9135, 22105; Sun-Thu 215, 4200, 6150, 9135

THE UGLY TRUTH (14A, language may offend, sexual Pri-Sat 6:45, 9:20, 11:40; Sun-Thu 6:45, 9:24

HARRY POTTER AND THE HALF BLOOD PRINCE (PG.

frightening scenes) 20, 4:30, 7:35, 11:00; Sun-Thu 1:20, 4:30, 7:35

KE AGE: DAWN OF THE DINOSAURS (G)
Pri-Sat 1:50, 4:40, 7:20, 9:30, 21:30; Sun-Thu 1:50, 4:40

THE PROPOSAL (PG, coarse language)
Pri-Sat 1:35, 4:10, 7:10, 9:50, 12:15; Sun-Thu 1:35, 4:10, 7:10,

14.231-137th Avenue, 780.732.2236

AMELIA (PG)

SAW VI (18A, brutal violence, gory scenes)
Digital Cinema Daily 12:30, 2:50, 5:10, 8:00, 10:35

ASTRO BOY (PG)

CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (PG

WHERE THE WILD THINGS ARE (PG, not recommended

THE STEPFATHER (14A, violence)
Fri-Tue, Thu 2:00, 4:30, 7:40, 10:35; Wed 4:30, 7:40, 10:35;
Star & Strollers Screening Wed 1:00 LAW ABIDING CITIZEN (14A, brutal violence)

PARANORMAL ACTIVITY (24A, frightening seen

COUPLES RETREAT (PG, sexual content, not re

Pri-Tue, Thu 1240, 330, 640, 1025 Wed 330, 640, 1025 Star & Strollers Screening Wed 200

ZOMBIELAND (18A, gory violence) Daily 2:10, 4:50, 7:30, 10:10

THE INVENTION OF LYING (PG. language may offend.

WHIP IT (PG, coarse language)

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) INGLOURIOUS BASTERDS (18A, gory violence).

MICHAEL JACKSON'S THIS IS IT (G)

SAW VI (18A, brutal violence, gory scenes)

ASTRO BOY (PG)
Daily 1230, 3140, 6130, 92

CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (PG.

WHERE THE WILD THINGS ARE (PG. not recommended

THE STEPFATHER (14A, violence) Fri. Sun-Thu 1/20, 4/20: 7/05, 0/40: Sat 4/20, 7/05, 0/40

LAW ABIDING CITIZEN (14A, brutal violence)
ProThe. Thu ans. 418, 715, 1010; Wed ans. 418, 713, 1010 PARANORMAL ACTIVITY (14A, frightening scenes, coarse language, not recommended for children)
Daily 12150, 3215, 530, 745, 20125, Midnight Pri-Sat 12100

COUPLES RETREAT (PG, sexual content, not recom-

ZOMBIELAND (18A, gory violence)
Fri-Tue, Thu 22145, 3110, 5125, 7:50, 10:20; Wed 12145, 3110,

THE INVENTION OF LYING (PG, language may offend, not recommended for young children)
Pri-Tue, Thu 1735, 7735; Wed 1735

WHIP IT (PG, coarse language) Pri-Tue, Thu 4:25, 10:15; Wed 4:25

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) Digital 3d Daily 12/30, 2/45, 5/05, 7/25, 9/50

THE NIGHTMARE BEFORE CHRISTMAS 3-D (STC)

THE METROPOLITAN OPERA: TOSCA ENCORE (Clas-

male notes (survey) or set as a set we was reserving (Classification not available)

CITY GINTERS

MICHAEL IACKSON'S THIS IS IT (G)

WHERE THE WILD THINGS ARE (PG, not recon

for young children) stadium seating, Dolby Stereo Digital Pn-Sat 12110, 2240, c10, 730, 950; Sun 12110, 2240, 510, 740, 10110; Mon-Thu

LAW ABIDING CITIZEN (14A, brutal violence) DTS Digital, stadium seating Fri-Sun 1:10, 3:50, 7:00, 9:35 Mon-Thu 2:00, 4:35, 7:10, 9:30

ZOMBIELAND (18A, gory violence)
DTS Digital, stadium seating Fri-Sun 1245, 3210, 530, 8:00, 10:25; Mon-Thu 1245, 4210, 7:00, 9:20

THE STEPFATHER (14A, violence) stadium seating, DTS Digital Fri-Sun 1100, 4110, 7110, 91 Mon-Tue, Thu 1130, 4105, 6135, 9125; Wed 1130, 4100, 9135

ASTRO BOY (PG)

CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (FG

stadium seating, DTS Digital Pri-Sun 12:00, 230, 5:00 7:30, 10:00; Mon-Thu 1:00, 3:30, 6:25, 8:55

COUPLES RETREAT (PG, sexual content, not re DTS Digital, stadium seating Pri-Sun 12140, 3130, 6140, 913 Mon-Thu 1.35, 4115, 6150, 9135

SAW VI (18A, brutal violence, gory scenes)
Stadium seating, DTS Digital Fri-Sun 12:20, 2:50, 5:20, 7:50

CLAREVIEW 10

CLOUDY WITH A CHANCE OF MEATBALLS 30 (G)
Digntal ad Pri, Mon-Thu 440; Sat-Sun 1:20, 4:40 ZOMBIELAND (18A, gory violence)

COUPLES RETREAT (PG, sexual con-

Pri, Mon-Thu 3:55, 6:40, 9:20; Sat-Sun 2:10, 3:55, 6:40, 9:20 THE STEPFATHER (14A, violence) Pri, Mon-Thu 4'30, 7'15, 9'45; Sat-Sun 1'30, 4'30, 7'15, 9'45 HERE THE WILD THINGS ARE (PG, not roco

far young children) Pri, Mon-Thu 4004, 6135, 9135, Sat-Sun 135, 4105, 6135, 9115

LAW ABIDING CITIZEN (14A, brutal violence)
Pri, Mon-Thu 3:50, 6:55, 9:35; Sat-Sun 1:05, 3:50, 6:55, 9:35

ASTRO BOY (PG)
Pri, Mon-Thu 4:10, 6:45, 9:10; Sat-Sun 2:40, 4:10, 6:45, 9:10 CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (PG.

ng children) Mon-Thu 4:15, 7:00, 9:40; Sat-Sun 1:15, 4:15, 7:00,

MICHAEL JACKSON'S THIS IS IT (G)

PARANORMAL ACTIVITY (14A, frightening scenes, coarse language, not recommended for children) No passes Fri, Mon-Thu 4:50, 7:10, 9:15; Sat-Sun 1:50,

2020 Sherwood Drive, 780,616.0150 MICHAEL JACKSON'S THIS IS IT (G)

No passes Fri 4:00, 7:00, 9:45; Sat-Sun 2:00, 4:00, 7:00 9:45; Mon-Thu 7:00, 9:45

SAW VI (18A, brutal violence, gory scenes)
Pri 4:50, 8:00, 10:20; Sat-Sun 1145, 4:50, 8:00, 10:20
Mon-Thu 8:00, 10:20

ASTRO 80Y (PG) Pri 3:45, 6:40, 9:15; Sat-Sun 12:50, 3:45, 6:40, 9:15; Mon-Thu 6:40, 9:15 CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (PG, finghtening scenes, violence, not recommended for young children) Fn 3:40, 6:45, 9:20; Sat-Sun 1:10, 3:40, 6:45, 9:20; Mon-Thu 6:45, 9:20

WHERE THE WILD THINGS ARE (PG, not recom-mended for young children)
Fri 3145, 6130, 9130; Sat-Sun 2226, 3145, 6130, 9130; Mon-

LAW ABIDING CITIZEN (14A, brutal violence)
Fri 4130, 7130, 10115; Sat-Sun 1130, 4130, 7130, 10115; Mon
Thu 1110, 10115

PARANORMAL ACTIVITY (14A, frightening scene Akanto Hinat ourse language, not recommended for children) it 5:30, 7:45, 10:30, Sat-Sun 12:40, 3:00, 5:30, 7:45, 10:30 don-Thu 7:45, 10:30

COUPLES RETREAT (PG. sexual content, not re mended for children) Fri 4:15, 7:00, 10:10; Sat-Sun 1:15, 4:15, 7:00, 10:10; Mon

ZOMBIELAND (18A, gory violence)
Fri 4:10, 7:20, 10:00; Sat-Sun 1:40, 4:10
Mon-Tue, Thu 7:20, 10:00; Wed 10:40

CLOUDY WITH A CHANCE OF MEATBALLS 3D (G) Digital 3d Pri 5:00, 7:15, 9:40; Sat-Sun 12:30, 2:45, 5:00, 7:15, 9:40; Mon-Thu 7:15, 9:40

EMLESO SIG LIMITED AND WE ALL INCOME TORRESTEE (Classification not available)

Grandin Mell, Sir Winston Churchill Ave, St. Albert

WHERE THE WILD THINGS ARE (PG, not remended for young children)
No passes Dally 2000, 3:00, 5:00, 7:00, 8:55

SAW VI (18A, brutal violence, gory scenes) Stad

MICHAEL JACKSON'S THIS IS IT (G)
No passes Wed-Thu 12/35, 2/45, 4/50, 7/10, 9/15 LAW ABIDING CITIZEN (14A, brutal violence)
Daily 12:40 2:50 4:55 7:05 9:10

CLOUDY WITH A CHANCE OF MEATBALLS (G)

ZOMBIELAND (18A, gory violence)

LEDUC CINEMAS

WHERE THE WILD THINGS ARE (PG, not recom

ASTRO BOY (PG)
Daily 6:55: Sat-Sun 12:55, 3:10

MICHAEL JACKSON'S THIS IS IT (G) COUPLES RETREAT (PG, sexual content, not recom SAW VI (18A, brutal violence, gory scenes)

METRO CINEMA

2828-1018 Ave, Citadel Theatre, 780-A25-921

BURMA VI (STC) Fri-Tue 7:00 EDMONTON TONIGHT (Live event, classificat

PH 10(3)0
AIMLESS WALK / ON THE PASSAGE OF A FEW
PEOPLE THROUGH A RATHER BRIEF MOMENT IN
TIME: THE SITUATIONIST INTERNATIONAL 1956
1972 / ODE TO WALKING (STC)

FARKLAND CHEMA?

MICHAEL JACKSON'S THIS IS IT (G)

SAW VI (18A, brutal violence, gory scenes) Stadium Seating, Daily 9:10

ASTRO BOY (PG)
Daily 6:50, 9:05; Sat-Sun, Tue 12:50, 3:05 CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT

PG, frightening scenes, violence, not re for young children) Daily 6:45, 9:20; Sat-Sun, Tue 12:50, 3:20 WHERE THE WILD THINGS ARE (PG, not recom

LAW ABIDING CITIZEN (14A, brutal violence) Daily 6:55, 9:15; Sat-Sun, Tue 12:55, 3:15 COUPLES RETREAT (PG. sexual content not rec

GARNESS

COCO AVANT CHANEL (PG, sexually suggestive

scenes) Daily 7:00, 9:10; Sat, Sun 2.00; No show 9:00 Thu,

PRINCESS 10337-82 Ave, 780,433,0728

A SERIOUS MAN (14A)

CAIRO TIME (PG)

SCOTTABANK TWEATRE WENT WEN, 1511 170 5- 780 AA MICHAEL JACKSON'S THIS IS IT (G)

SAW VI (18A, brutal violence, gory scenes) Digital Ginema Daily 12:20, 2:50, 5:15, 8:00, 10:45

ASTRO BOY (PG)
Daily 11:40, 2:00, 4:20, 6:40, 9:20 CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT &

WHERE THE WILD THINGS ARE (PG. not recom mended for young children)
Daily 12:30, 3:30, 7:30, 10:00; Daily 11:30, 2:00, 4:30.

THE STEPFATHER (14A, violence)
Fri, Sun-Tue, Thu 1150, 1190, 5000, 7145, 10120; Sat 5100, 7145, 10120; Wed 1150, 1130, 10120

LAW ABIDING CITIZEN (14A, brutal violence)

PARANORMAL ACTIVITY (14A, frightening scenes, coarse language, not recommended for children)
Fh-Tue, Thu 1200, 240, 510, 750, 10040; Wed 3100, 520, 10040; Nucleight Fri-Sat 12101; Star & Stroll ers Screening Wed 1100

COUPLES RETREAT (PG, sexual content, not recom mended for children)
Fri-Tue, Thu 1:00, 3:50, 6:50, 9:50; Wed 3:50, 6:50, 9:50;
Star & Strollers Screening: Wed 1:00

ZOMBIELAND (18A, gory violence)

THE INVENTION OF LYING (PG, language may offend, not recommended for young children)
Fri-Tue, Thu 12:50, 6:30; Wed 12:50

SURROGATES (14A, violence) Fri-Tue 3:40, 9:40; Wed-Thu 3:40 CLOUDY WITH A CHANCE OF MEATBALLS 3D (G)

THE METROPOLITAN OPERA: TOSCA ENCORE (Classification not available)

HILLSONG UNITED. WE'RE ALL IN THIS TOGETHER

WESTMOUNT CENTRE 111 Ave. Groat Rd. 780.455.8726

mended for young children)
Dolby Stereo Digital Fri 6:30, 9:10; Sat-Sun 12:30, 3:10,
6:30, 9:10; Mon-Thu 5:15, 8:00 CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT

(Fig. frightening scenes, violence, not recommended for young children) Dolby Stereo Digital Fri 6-45, 9:35: Sat-Sun 12-45, 3:25, 6:45, 9:25; Mon-Thu 5:35, 8:35

AMELIA (PG)
DTS Digital Pri 7:00, 9:40; Sat-Sun 1:00, 3:40, 7:00, 9:40, Mon-Thu 5:00, 8:15 COUPLES RETREAT (PG, sexual content, not recom

mendeo tor children) DTS Digital Pri 7:10, 9:50; Sat-Sun 1:10, 3:50, 7:10, 9:50. WETASKIWIN CINEMAS

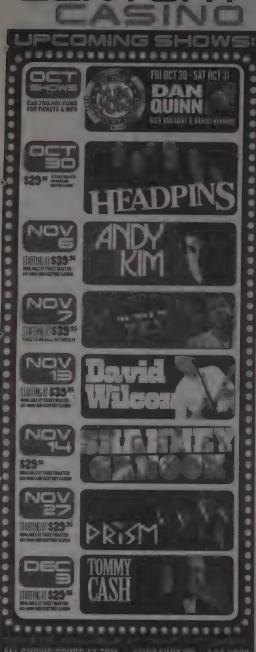
Wetsekhein, 780.352.5922
WHERE THE WILD THINGS ARE (PG, not recommended for young children)

LAW ABIDING CITIZEN (14A, brutal violence) MICHAEL JACKSON'S THIS IS IT (G)
Daily 2:00, 9:20; Sat-Sun 2:00, 3:20

COUPLES RETREAT (PG, sexual content, not re mended for children) Daily 7:10 pm and 9:30; Sat-Sun 1:10, 3:30

SAW VI (18A, brutal violence, gory scenes)

CENTURY



Rising from the VHS grave

In honour of the season, one of *Vue*'s intrepid film buffs digs up some classic spook flicks

IGUT ARAUM nerving side

A Laure Commonsept Com

The 1980s were strange and deliri-ously productive years for horror. The boundaries of taste had already been pushed past their breaking point. The home video market exploded. The inevitable result was the transformation of self to humour, its premises so often silly in the cold light of day. Hysterical fear collapses easily into hysterical laughter. The dismal side of this was that audiences were frequently encouraged to take distance from rather than become absorbed by the stories, to stay on the surface. Don't shudder to consider the terror onscreen when you can smugly look down on the terrorized—the victims are so dumb!-and admire the special effects. But with the remake industry now gobbling up rights to '80s titles, reconsideration is facilitated through fresh releases of the originals on DVD.

The new comedy-horror equation was apparently still in its infancy when An American Werewolf in London (1981) debuted. Critics felt the film couldn't make up its mind. Yet John Landis' follow-up to The Blues Brothers ('80.) feels lovingly invested in both werewolf mythology and the gravity of its protagonist's dilemma. The humour emerges naturally from the situation, even if the use of every popular song with "moon" in the title feels hamfisted in its irony.

It's a story about friendship. Two hormy young guys in puffy coats backpacking through Northern England stray too far from the road and onto the foggy moors. They fall victim to the local lycanthrope. One dies, one lives. The survivor's taken to London, taken home by a hot nurse and encounters some unnerving side effects once the full moon rises. The dead friend, lacerated flesh now growing puttid, pays regular visits. He's stuck wandering the Earth until the final trace of his werewolf-killer has been extinguished, so he asks his best pal to kill himself. There are captivating dream sequences. Griffin Dunne is terrific as the dead friend with deadpan humour. "Ever talked to a corpse?" he asks. "It's boring!" And the legendary transformation scene is hideous and completely fixating, a testament to the allure of tactile rubbery effects over blandly smooth CGI.

He always says grace, makes birdhouses in the basement and gets choked-up while giving a speech at a neighbourhood barbecue. He's also prepared to butcher his family if they can't realize his demented Republican fantasy of the per-Westlake, The Stepfather ('87) is a model of low-budget crispness. There's no fatuous attempts to explain Blake's psychosis, while the best subtextual elementsthe parallels between Blake and his teenage stepdaughter, the vaguely unseemly romantic vibes emanating from the stepdaughter's psychiatrist-remain references, especially to Hitchcock-the newspaper scene and central relationship recall Shadow of a Doubt ('42), while the clean-up scene, the shower, and the big knife echo Psycho ('60)-but these distinctive mood. The Stepfather made a cult star of Terry O'Quinn, whose performance is so committed, so nuanced, it's

Trick or Treat ('86), by contrast, probably wouldn't frighten a child, but it uses the

genre to generate something so sensitive to teenage experience, so merrily mersed in a subculture, it hardly marters. A much-bullied high school head banew who goes by Ragman—played by Skirli from Family Tes—dabbles in the orea after his favoured metal god dies—it opening montage is a tour of Ragman tormented adolescent mind, the sensitive more mental adolescent mind, the sensitive more mind adolescent mind, the sensitive collars, a Priest calendar, candles and a poster of his beloved Sammi Curr game, down at him. His identification is tous down at him. His identification is tous

"Do you even care who's running 'cstudent council?" a big-haired inquires, assuring that the gulf separa ing Ragman from his schoolmate unbreachable. The question's posed before Aryan jocks throw Ragman into public pool, another scene of humihation from which our hero stomps away. 1.18 sneakers squishing loudly with water he sputters, "Bunch of fucking assholes This attention to detail is characteristic of Trick or Treat. Its narrative's beyond diculous, and the last act, devoted to killing the ultra-queer, ballet-trained metal beast unleashed from Pandora's box actually a record which offers revenge advice and conjures the dead if played backwards-gets a little tiring, but the writers and director Charles Martin Smith never let a moment go by without some sharp shard of wit intervening

Unlike the aforementioned filmthere's no new, or even good DVD o. Trick or Treat. The crappy pan-and-scar version I bought for 10 bucks sports in supplements, and the cover makes it seem like Gene Simmons and Ozzy Os bourne are the stars of the movie when the two together inhabit about threebrilliant!—minutes of screen-time total I write this in the hope that this son, state of affairs will change. \(\begin{align*}\)

FILM REVIEWS

Film Capsules

<< CONTINUED FROM PAGE 29

Now playing

Saw VI

Written by Marcus Dunston, Patrick Melton

Starring Costas Mandylor, Tobin Bill Shawnee Smith, Tanedra Howard ★★☆☆☆

Soap operas, prime-time or not, start to dwindle when the flashbacks cut in. A season of head-turning plots and mad buzz elevates a program to unfaltering heights of popularity, unto which the following seasons may feed by elaborating with absurd extensions of character and storyline. The Sow franchise has gradually taken this route, having seen the last of its spark in the third installment as the two lead psychopaths most certainly end up dead. Though, like the ill-famed Models Inc. and the sudden appearance of Monique's dead ringer, the series just can't seem to part with Jigsaw (Tobin Bell) and his loyal assistant Amanda

(Shawnee Smith), revealing more insidious details about what really went on at the end of Saw III. Be confused, be very confused.

If it weren't for the maze of death-or-no-death games that kidhapped health insurance broker William (Peter Outerbridge) is thrust into in the first third, Sene W would be shy a water fountain cat fight from becoming Dynasty. In last year's episode, Jigsaw's replacement Hoffman (Costas Mandior) took over planting guiltless bastards and junkies in compromising scenarios, mostly bear traps and vats of animal guts intended to "rehabilitate" any survivors. As Hoffman's involvement starts to be uncovered by his fellow investigation team, William and other not-so-innocent characters suffer through the secondary plot as the film's sole gony spectacle.

Though Saw VI and Its five predecessors have essentially stayed past their welcome, it may still fall on the radar as entertaining. The flashbacks, most of which suddenly Involve Jigsaw's ex-wife (camp gem Avenging Angel star Betsy Russell), weave a web not unlike a medlum-to-hard Sudoku puzzle—having seen each of the films only once, I penned the lies and deceitful alliances into imaginary squares

until the ink ran into the want ads on the next page. At this point, who really has an emotional energy left to care about at another average joe attempting to slice off his belly fat in under a minute?

What suffers is that there's no room left on the table for what was presumably exciting about Saw VI—Last year, VHI rat its reality series Scream Queens in which houseful of aspiring horror actresses fought for a guaranteed role in the film. Lucky lady Tanedra Howard, who floored judges (in cluding Saw's Smith) with her short acting resume and raw talent, ends up with a fev. minutes of screen time in Saw VI's meet opener. The same might be said for the potentially engaging discussion of charater ethics, most of the victims' crimes being centered around the royal screwing of the nation's innocents out of proper health coverage. All this falls under the weight of what is likely a dream that Jigsaw will wake up from in Saw's next round.

Though, just you wait until Paranomat Activity 2, when we discover that Katies demon was all the white secretly caught in an affair with Micah's stepmother

Williams a minimum market to Cox

MUSIC

38 Bron

Brontoscorpio

Metric

(h) Online vusweskly.com

Vuefinder

Live show slide shows. This week: Moby, Propagandhi.

.4.

COVER // DAN MANGAN

A Nice, Nice, Very Nice year

A bit of bad karma can't stop Dan Mangan from relishing 2009's good fortune

DAVID SERRY

an Mangan's voice normally has its fair share of ragged, but picking up the phone from a hotel room in the Maritimes, he sounds as though he's been gargling with gravel.

"Yeah, I'm kind of rough. I might have swine flu," the Vancouver singer-songwriter explains, offering a bit of a chuckle that ends in a full-blown hack, almost on cue. As he tells it, H1N1 would qualify as an appropriate cap for the last few weeks of a tour that's been, logistically at least, a slight nightmare. "We've had some seriously chaotic unbulations: we've had to backtrack and people have left luggage behind in Fargo, North Dakota. There was a good stretch of about two weeks where it felt like we couldn't catch a break.

"Obviously, all in all, it's been good, though," Mangan adds, also helpfully pointing out that his bout of sickness is probably one of the lesser flu varietals. "And in essence, I was probably due for some poor karma."

That might be only partly right. It's hard to imagine someone as affable comes across doing much to piss off looking for someone to take down a peg or two, in the name of restoring balance, list. Though his second full-length album, Nice, Nice, Very Nice, has only been out a scant three months, he's been hav-On the strength of Very Nice, the year's earlier Roboteering EP and his seemingly tireless work ethic, which took him as far away as Australia and Europe, Vandie Queens Are Waiting," a sweetly sardonic tour of Vancouver's hipper scenes with BC musical matron Veda Hillequickly proved prophetic when Mangan took home the XM Verge Artist of the Year award, a listener-chosen prize that carries with it a \$25 000 cash prize, be-

The fact it's fan-voted seems particularly appropriate for Mangan. Though Nice, Nice, Very Nice has had no shortage of critical praise, Mangan has earned his greater attention the honest way, jaunting across the country in support of his previous effort, Postcards and Daydreaming, so often over the course of the four-year gap between albums that road-weariness and a longing for home are among his most prevalent themes in the new batch of songs. The payoff, thereby the property of the payoff, thereby the service of the payoff, thereby the property of the payoff, thereby the payoff, the pa



REAL NICE, MANGAN >> No, seriously, Dan Mangan's a really nice guy # Supplied

the XM award, he's also had the utterly rare privilege of getting commercial radio play, something independent artists across the country will tell you is probably more rare than big cash prizes.

"[Commercial radio support] is kind of mind-blowing." Mangan states simply. "Never in a very long time did lever expect that kind of thing to happen. All of the sudden, hundreds more people are coming to my gigs in Vancouver, and it's like, 'Oh, all this exposure: it works."

"The one thing I've really noticed, too, is that it brings in a younger audience," he adds, somewhat characteristically turning the conversation away from him and towards another topic, as though he's still not quite comfortable with the idea that people might find just him interesting enough to warrant mention. "I played an in-store at Zulu Records in Vancouver before we left on the trip, and the place was packed with, like, 12- to 16-year-old girls. That's just not the addience I'm used to being exposed to."

Mangan, for his charm, doesn't seem to be in much danger of becoming a pop idol, at least not unless 12-year-olds't taste for wry documentation of life's travails sees some kind of spike. And yet neither should he be lumped in with the kind of stalwart troubadour who gets by chiefly on affability and a relentless work ethic. Where Postcords and Daydreaming was a pleasant if not entirely unique singer-songwriter alburn, the kind that fills the coffee shop demand until another bright young singer with a guitar comes along, Nice, Nice, Very Nice is something else entirely, a tuneful and clever kind of diary of a man who has obviously spent the last four years watching and listening to what's around him.

That's evident even from the first notes of the album: "Road Regrets" opens with a distant chime, peaking up lightly like the first hints of sunrise before bursting into a slightly more familiar, but still rolling highway rock tune. It's followed immediately by "Robots," an almost shamefully catchy countryinfluenced pop song, the shuffling twostep and banjo suggesting a lot more dently capable of. Even his simpler, more stripped-down numbers show a willingness to shoehorn in some expansive pop the string plucks of the sad-sack "You Silly Git," the vocal harmonies, subtle accordion and plinking xylophone on The Indie Queens Are Waiting," the subtle horns and shimmering, affected guitar lines of the mournful, homesick Pine For Cedars," certainly the album's highlight for sad bastards.

"I found after that first record—which was a really kind of singer-songwriter-y record, really stripped down and just a guy with a guitar—the kinds of gigs I was getting and the kinds of things that

were coming to me were very much in line with that. But at the same time, I didn't want to box myself into that. I think that Chad VanGaalen or Elliott Brood or Grizzly Bear could play any folk fest in Canada, but at the same time, they could also play Virgin Fest, sounds, noting that he's particularly excited about the blending of seemingly disparate genres. "I'm really invested in the CBC3, Exclaim sort of indie-poprock scene, and tapping into that kind of vibe or culture is important to me, because I love so much of it. At the really traditional folk bands, too, and I like the sound of a mandolin. I'd like really don't want to get pigeonholed in one or the other.

Though this genre-embracing has allowed him to expand his aural repertorie, the thing that really comes across on Nice, Nice, Very Nice is his increasing aptitude as an observationalist. Mangan is developing a rare talent that is both incisive and sympathetic—he's able to pick up on the most telling of details, and can use them equally as well whether he's trying to puncture ridiculousness or embrace melancholy. "You Silly Git," for instance, is part love song and part self-flagellation, one that manages to sum up in three minutes the experience of both missing some-

one painfully and the ridiculousness of anyone overlooking our own various faults enough to fall in love with each other, and it's very much indicative of the layers Mangan infuses throughout.

"I think a lot of my writing surrounds the idea of how absurd everything is, and how silly we are, and I think that it's not coming from a pedestal, that I'm somehow less of a culprit than everyone else: I very much feel like I'm absolutely in the middle of it," offers Mangan in an attempt to explain the worldview that leads to this sort of thing. "I think that I see paradoxes and all kindswife hypocrisies in myself all the time, so a lot of what I write about has to do with being out in the world and seeing that around. I think increasingly so I've been kind of drifting towards observational lyricism. I guess it's the Jerry Seinfeld effect: 'what's the deal with ...

But one of Mangan's real strengths shockingly sincere at the same time; he's the type of artist who's just as comfortable making fun of the absurdity he points out as he is at embracing the power and, frankly, beauty of dropping that cynic's guard and experiencing the world wholeheartedly. It's very similar in spirit to the man who obliquely gain. the album its name: Nice, Nice, Very Nice is a reference to the poems of Bokononism, the absurdity-embracing religion of Kurt Vonnegut's Cat's Cradle. While Mangan will deny that he's in any way comparable to the American legend, he's not at all surprised to see the influence extending beyond titling.

'Well, you know sometimes when you read something, and you've felt the same way forever, but you could never have articulated it in such a clever way? It's that thing where you agree with someone wholeheartedly, but you could never have expressed it so eloquently. And that's kind of how I feel a lot of the time when I read Kee: Vonnegut: in two lines, he can sum up all of humanity," says Mangan, who's certainly heading down a similar path who can be the most cutting can also have the warmest hearts underneath. I think it's important to embrace both sides, though: if you're kind of naïve to the harshness of the world, you're not setting yourself up for any kind of perspective. At the same time, if you only focus on the harshness or horrible things, you're never allowing yourself any release from it." **V**

FRI, OCT 30 (7 30 PM)
DAN MANGAN
WITH MANRAYGUN, JAMES LAMB
HAVEN SOCIAL CLUB, \$15



MUSIC WEEKLY

THURSDAY

ARDEN THEATRE Paco

BLUE CHAIR CAFÉ Steve BLUES ON WHYTE Blue on Whyte Michael Charles and his Band

COAST TO COAST PUB CROWN AND ANCHOR Mr Lucky; 9:30pm-12; 110

CROWN PUR Bass Head

DRUID Guitar heroes DUSTER'S PUB Thursday open jam hosted by The Assassins of Youth (blues/

EDMONTON EVENT

ENCORE CLUB With A Latin Twist: free Salsa Da Lessons at 9pm

FESTIVAL PLACE Café

FESTIVAL PLACE Art of Time Bnemble's
Toronto Songbook featuring
Sarah Slean (pop rock);
"3opin; cabaret seating:
\$36 (table)/\$34 (box), \$32
(seating) at the Festival Plat
box office, 780,449,3378 or
Telepromately.

HAVEN SOCIAL CLUB IRON HORSE Dead Centre

JAMMERS PUB Thursday L.B.'S PUB Open jam with

LIVE WIRE Open Stage Thursdays with Gary Thoma NAKED CYBERCAFÉ Open NORTH GLENORA HALL Jam by Wild Rose Old Time Fiddlers

PAWN SHOP Hallowe'en dance party: Hey Ocean,

SECOND CUP-Varscons WILD WEST SALOON

IUBH EE AUDITORIUM Verdi's Rigoletto: Edmonto Opera, Robert Tweten (conductor); David Adams

BILLY BOB'S LOUNGE

BLACK DOG FREEHOUSE Big Rock Thursdays: DJs on 3 levels-Topwise Soundsystem spin Dub & Reggae in The Underdog

BUDDY'S DJ Bobby Beats opm; no cover before 10pm Shiwana Millionaire Wet Underwear Contest

FILTHY MCNASTY'S Punk Rock Bingo with DJ S.W.A.G. FLUID LOUNGE Girls

FUNKY BUDDHA-Whyte Ave Requests with DI Dami GAS PUMP Ladies Nite: Top GINGUR SKY Urban Substance Thursdays

HALO Thursdays Fo Sho: with Allout DJs DJ Degree, Junior Brown KAS BAR Urban House: with DJ Mark Stevens; 9pm LEVEL 2 LOUNGE Dish

NEW CITY SUBLIRBS
Bingo at 9:30pm followed by
Electroshock Therapy with
Dervish Naza Nomad and
Plan B (electro, retro)

ON THE ROCKS Salsaholi Thursdays: Dance lessons a 8pm; Salsa DJ to follow

PLANET INDIGO-St Albert Hit It Thursdays breaks, electro house spun with PI residents

RENDEZVOUS PUB Metal Thursday with org666 STARLITE ROOM Music ust and The Techno Hippy Crew: Bassnectar, Kush Arc Shamik and guests; 8pm

TEMPLE Surely Temple Thursdays: with DJ Tron DCD, Optimize Prime, Miyuru Fernando; 9pm (door); \$5 (cover)

CHIDAY

180 DEGREES Sexy Priday night every Priday ARDEN THEATRE Paper Lions; 7:30pm; \$25 (adult)/\$20 (student) at Arden box office ARTERY Blood and Candy

BANK ULTRA Haunted

ROOKLYN'S LOUNGE

Drew Malcolm and Lindsey Walker (Jazz/blues); all ages CASINO EDMONTON V.I.F

CASINO YELLOWHEAD
Top Ten Show and Revue

LETTERRY CASING

COAST TO COAST Open Stage every Priday night with bost Leona Burkey at 9pm

DV8 TAVERN Live music

Stony Plain Sarah and Jeff Show (rockabilly) EDDIE SHORTS Night of the Living Bassbedz (CD release and hip hop halloween party)

EDMONTON EVENT CENTRE Halloween Thriller 8pm; tickets at TicketMaster ENCORE CLUB 4 Play

FRESH START CAFÉ Live HAVEN BUCKLICHES

VENUE GUIDE

180 DEGREES 10730-107 St. 780-414-0233 ARDEN THEATRE 5 St Anne St, St Albert, 780-459.1542 ARTERY 9535 Jasper Ave

AVENUE THEATRE 9030-118 Ave, 780.477.2149 AXIS CAFÉ 10349 Jasper Ave, 780.990.0031 BANK ULTRA LOUNGE 10765 Jasper Ave, 780.420.9098

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd, BLACK DOG FREEHOUSE 10425-82 Ave, 780-439-1082

BLUE CHAIR CAFÉ 9624-76 Ave, 780.989.2861 BLUES ON WHYTE 10329-82 Ave, 780-439-3981 BOOTS 10242-106 St, 780-423-5014

BRIXX BAR 10030-102 St (downstairs), 780.428.1099 BUDDY'S 11725B Jamper Ave, 780.488.6636 CASINO EDMONTON 7055 Argylli Rd, 780-463-9467

CASINO YELLOWHEAD 12464-153 St, 780 424 9467 CHATEAU LOUIS 11727 Kingsway, 780 452 7770 CHRISTOPHER'S 2021 Millibourne Rd, 780,462,6464 CHROME LOUNGE 132 Ave, Victoria Trad

COAST TO COAST 5552 Calgary Tr, 780-439.8675 CONVOCATION HALL Arts Bldg, U of A, 780,492,3611 COPPERPOT Capital Place, 101, 9707-110 St, 780-452-7800 CROWN AND ANCHOR 15277 Castledowns Rd, 780.4727696

CROWN PUB 10709-109 St, 780.428.5618 DIESEL ULTRA LOUNGE 11845 Wayne Gretzky Drive,

DEVANEY'S IRISH PUB 9013-88 Ave, 780.465-4834 DRUID 11606 Jasper Ave, 780-454-9918 DUSTER'S PUB 6402-118 Ave, 780.474-5554

DV8 TAVERN 8107-99 St. DV8TAVERN.com EARLY STAGE SALOON 4911-52 Ave, Stony Plain ECMORITON EVERYS CENTRE WITH PLANS IN.

FLMWDOD COMMUNITY HALL 16415-83 Ave ENCORE CLUB 957 Fir St, Sherwood Park, 780,417,0111 FESTIVAL PLACE 100 Festival Way, Sherwood Park,

FIDDLER'S ROOST 8906-99 St FILTHY MCNASTY'S 10511-82 Ave, 780,916,1557 FIRST BAPTIST CHURCH 10031-109 St FLOW LOUNGE 11815 Wayne Gretzky Dr. 780.604.CLUB FLUID LOUNGE 10105-109 St, 780-429-0700

FOTOK DEN 205 Carnegi Drive, St Albert

FRESH START CAPÉ Riverbend Sq. 780-433-0623 FUNKY BUDDHA 10341-82 Ave, 780.433.9676 GAS PUMP 10166-114 St, 780-488-4841 GINGUR SKY 15505-118 Ave, 780.913-4312/780.953.3606 HALO 10538 Jasper Ave, 780.423.HALO HAVEN SOCIAL CLUB 15220A (basement), Stony Plain

HILL TOP PUB 8230-106 Ave, 780.490.7359 HOOLIGANZ PUB 10704-124 St, 780-452-1168 HYDEAWAY 10209-100 Ave, 780.426.5181 IRON BOAR PUB 4922-52st St, Wetaskowin IRON HORSE 8101 Gateway Blvd IVORY CLUB 2940 Calgary Trail South JAMMERS PUB 11948-127 Ave. 780.451.8779

J AND R 4003-106 St, 780-436-4403 JEFFREY'S CAFÉ 9640 142 St, 780-451-8890 JEKYLL AND HYDE 10209-100 Ave, 780.426.5381 JUBILEE AUDITORIUM 11455-87 Ave, 780-429.1000 KAS BAR 10444-82 Ave, 780-433.6768 L.B.'S PUB 23 Akins Dr. St Albert, 780-460-910

LEGENDS PUB 6104-172 St. 780-481-2786 LEVEL 2 LOUNGE 11607 Jasper Ave, 2nd Fl. 780-447-4495 LIVE WIRE 1107 Knotwood Rd. East LUCKY 13 10551-81 Ave, hicky-13-ca

MEAD HALL 10940-166A St MUTTART HALL Alberta College, 20050 MacDonald Dr WEDCHEAL DRITED CHURCH STORY ST. ST.

MCKERNAN BAPTIST CHURCH 11103-76 AVO MORANGO'S TEX CAFÉ 10118-79 St NAKED CYBERCAFÉ 10354 Jasper Ave NEWCASTLE PUB 6108-90 Ave, 780-490-1999 NEW CITY 10081 Jasper Ave, 780,989,5066 NIKKI DIAMONDS 8130 Gateway Blvd, 780,439,8006 HOOTH IS ATTEL NOW STENTED THE TO A

NORTH GLENORA HALL 13535-109A AVE O'BYRNE'S 10616-82 Ave, 780-414-6766 ON THE ROCKS 11730 Jasper Ave., 780-482-4767 ORLANDO'S 1 15163-121 St

OVERTIME-Downtown 10304-111 St, 780-423-1643; South Whitemud Crossing, 4211-106 St, 780-485-2717 PAWN SHOP 10552-82 Ave, Upstairs, 780-432-0814 PLANET INDIGO-Jusper Ave 11607 Jusper Ave; St

PLAY NIGHTCLUB 10220-103 St PLEASANTYEW COMMUNITY WALL I was a live

PROHIBITION 22026 Jasper Ave, 780.420.0448 QUEEN ALEXANDRA HALL 10425 University Ave

REDNEX BAR-Morinville 10413-100 Ave, Morinville 780.939.6955, rednex.ca RED PIANO BAR 1638 Bourbon St, WEM, 8882-170 St 780-486-7722

RED STAR 10538 Jasper Ave, 780.428.0825

RENDEZVOUS PUB 10108-149 St

RIC'S GRILL 24 Person Street, St Albert, 780.460.660 RITCHIE UNITED CHURCH 9624-74 Ave. 780-439-2442

ROBERTSON WESLEY UNITED CHURCH 10209 123 St RESERVED OUR COUNTY TO ST. P. L. S. ROSE AND CROWN Sutton Place Hotel, 10235-101 St

SECOND CUP - Mountain Equipment 22356-102 Ave 780-451-7574; Stanley Milner Library 7 Str Winston Churchill Sq; Verscona, Varscona Hotel, 106 St, Whyte

SMINNY FEMALESCHE CENTRE 1422-42C man famou of:

SOBEYS-College Plaza 8225-122 St; Jesper Ave 10402 SORRENTINOS South 4208 CalgaryTR 5,780.4347607

SPORTSWORLD 13720-104 St STARLITE ROOM 10030-102 St, 780.428.1099 STEEPS-College Plaza 11116-82 Ave. 780.988.8105. Old Glenora 12411 Stony Plain Rd. 780.488.1505

SUEDE LOUNGE 11806 Jasper Ave, 780 482.0707

TAPHOUSE 9020 McKenney Ave, St Albert, 780.458.0500

UNION HALL Argyll, 99 St, 780,702,3582 WALKABOUT PUB 10439 Whyte Ave

WHESTLESTOP LOUNGE 12416-132 Ave. 780. 452-5506 Set on on the second restaurant and the

Secretary All Superior in the Last Like X WRECKS 9303-50 St * WRECKS 9303-50 St

YESTERDAYS PUB 112, 205 Carnegie Dr., St Albert.

STARLITE ROOM Halloween Zombie Party: Krafty Kirts, Kraddy, Egyptrioc; 9pm; \$20 at TicketMarter

STEEPS-Old Glenora Live TOFIELD HOTEL Pre-Halloween Howler: Marv Machura Band

WILD WEST SALDON

X WRECKS Slowburn;

YARDBIRD SUITE Tilo Paix' Flying Fiesta Band; 8pm (doo: 9pm (show); 8x6 (member)/8a

Classical

WINSPEAR Halloween: The Concert; ESO, Bruce Hangen (conductor); 8pm; \$24-\$79

AZUCAR PICANTE Byery Pris BANK ULTRA LOUNGE

SLACK DOG FREEHOUSE.
Finday Dis span Woofkop and
Man Floor Eckette jams with
Nemne-indis, soul, motown,
stw wave, electro; Underdog:
Perverted Fridays: Punk and
Sila from the '60e 'yos and '80s
with Fathead

BOOTS Retro Disco: retro

EMPIRE BALLROOM

GAS PUMP Top 40/danc with DJ Christian

GINGUR Flossin' Pridays: with Bomb Squad, DJ Solja weekly guest DJs

LEVEL 2 LOUNGE Hypnetiq Priday: Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Puuze

NEWCASTLE PUB Fridaya House, dance mix with DJ Donovan

NEW CITY LIKWID LOUNGE DJ Anarchy Adam OVERTIME SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee;

PLAY NIGHTCLUB The first bar for the queer communi to open in a decade with D)'s Alexa Brown and Eddie Toonflash; 9pm (door); \$5

PROHIBITION A Hip Hop Halloween: with DJ Service DJ Shortee; S10

RED STAR Movin' on Ur Fridays: indie, rock, funk, s hip hop with DJ Gatto, DJ Mega Wattson

ROUGE LOUNGE Solice

SPORTSWORLD Top 40 Request with a mix of Retro and Disco; 7-10:30pm

STOLLI'S Top 40, R&B, house

STONEHOUSE PUB Top 40 with DJ Tysin

SUEDE LOUNGE DJ Nic-B

TEMPLE T.G.I Psydays; 9pm

WUNDERBAR Fridays with the Pony Girls, DJ Avinder and DJ Toma; no cover

Y AFTERHOURS Foundation Pridays: Nadastrom; \$20 (adv) at Foosh, Y Afterhours, Occulist, Rock Out

SATURDAY

180 DEGREES Dancehall and Reggae night every Saturday

ARTERY Monster Mash Halloween Party; Secretaries, Loudhailers, mmmBerta, Mc and Mrs Smith, DJs; proceeds go to iHuman Youth Society; Spm; Sto (with costume)/Sts (without)

AVENUE THEATRE Hallowen Havok-Metal: Dead Reckoning, MVCP, In the Midst of a Murder, Sirguns Over Tombstone, This is War, no minors; 8:30pm (door); \$10 (adv)/\$15 (door)

BANK ULTRA Fangtasia:

BEER HUNTER-St Albert

BLACK DOG FREEHOUSE

BLUE CHAIR CAFÉ

BLUES ON WHYTE Saturday Afternoon Jam; Michael Charles and his Band (evening)

CARHOIT Open rais

CASINO YELL DWHEAD

CASINO EDMONTON V.I.P

DJ Russell James; 6pm (door); \$10

LOW LOUNGE THE

HINESE CULTURAL

EDMONTON EVENT CENTRE Sonic Monster Mash Halloween Bash; no minors, spin (door; ticket

ELAWOOD COMMUNITY
HALL Witches Ball: DJ Sunset
Sound; 7pm (door), 9pm
(music): \$30 at Purgesons,
Where Paeries Live,

FIDDLER'S ROOST 8906

party and dance: The Greggs (original blues/rock): 7:30pm (door)/9pm (show); \$10 (door) FOXX DEN Halloween Bash: The Mary Thomas Band; 9pm

HAVEN SOCIAL CLUB

HILLTOP PUB Open stage/ mic Sat: hosted by Sally's Krackers Sean Brewer; HILLTOP PUB The Gabbo

HOOLIGANZ PUB Nobody

IRON BOAR PUB Jazz in Wetaskiwin featuring jazz trios the 1st Saturday each month: this month: The Don Berner

IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Erik and guests

JAMMERS PUB Saturday oper jam, 3-7:30pm; country/rock band opm-2am J AND R'S Mr Lucky (blues/

JEFFREY'S Halloween: aislandgutls (calypso), \$15 JUBILEE AUDITORIUM Metric, Fantasies; all ages; 7pm (door), 8pm (show); tickets at unionevents.com

L.B.'S PUB Molsons Saturday

MORANGO'S TEK CAFÉ Saturday open stage; hosted by Dr. Oxide; 7-sopm

NEW CITY Creepshow: The Dreadnoughts, The Hypnophonics; no minors; ppm (door), 7:30pm (show); prizes for best costumes; 25; at New City, Megatunes, Blackbyrd

NEW CITY Saturday Sucks Halloween Baah: DJs Greg Gory and Blue Jay

NORTHGATE LIONS CENTRE O'BYRNE'S Live Band Saturday

ORLANDO'S 1 Halloween: Caldera; tickets at Orlando's

PAWN SHOP Thister Central
Mallopveen Edvavaganza;
featuring members of Drive
By Punch, No Heat Tomorrow,
Raptom A Trophys Life, Broken
trops Less smoon steroes Spirit

RED PIANO BAR

NDEZVOUS PUB Reveren

SHAW CONFERENCE CENTRE Oktoberfest to

SOBEY'S Jasper Ave Don Berner (1992): 3-6:300m SORREVTINOS-South 122

STRANLTE ROOM Bands as Bands (1) in a 10 h 12 labovem bands as Bands (1) in a 10 h 12 labovem bands (1) labove

The Joys, JFR Project, The Shakedowns; 8pm; \$5

UNION HALL Halloween Horror Night; \$10 (adv) at Union, TicketMaster WILD WEST SALOON

YARDBIRO SLITE Trio Tara + 1; 8pm (door), 9pm (show); \$18 (member)/\$22 (guest) at TicketMaster

WINSPEAR CENTRE Symphony for Kids: Spooktacular Edmonton Symphony Orchestra Bruce Hangen (conductor); for ages 5–22; 2pm; Pre-concert Activities from 1-145pm

WINSPEAR Halloween: The Concert; ESO, Bruce Hanges (conductor); 8pm; \$24-\$79

AZUCAR PICANTE Every Sat DJ Touch It, hosted by DJ Papi BLACK DOG FREEHOUSE

BUDDY'S DJ Earth Shiver 'n Ouake: 80m; no cover before

EMPIRE BALLROOM Rock ESMERALDA'S Super Parties

FLUID LOUNGE Saturdays

Awe Top tracks, rock, retro with DJ Damian

HALO For Those Who Know house every Sat with DJ Junio Brown, Luke Morrison, Nesto Delano, Ari Rhodes

LEVEL 2 LOUNGE Sizzle Saturday: DJ Groovy Cuvy and

EWLASTLE PUB lamariage WEW CITY LIKWID LOUNGE

REMARK TWO PURS.

SPLEETSPEAKER TRAINE AND STOLLI'S ON WHYTE Top 40

Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snaph Every Saturday, Cobra Commander and guests with Degree, Cobra Commander and Battery; 9pm (door): \$5 (door)

WUNDERBAR Featured DJ and

F AFTERNATURE VIsitioners

FLIMBAY

BEER HUNTER-SI Albert

BLUE CHAIR CAFÉ Jim Findley BILLES CHURSTYTE U.

BLUE PEAR Jazz Sun: Don

BRIXX BAR An Evening with Jim Cuddy, Greg Reelor (Blue Rodeo), Ayla Brooks; 7pm (doot), tickets at Britz, bluerodeo.com

PROSESSION FROM STREET STREET

DEVANEY'S IRISH PUB Celtic Music Session, hosted by Keri-Lynne Zwicker, 4-7pm **EDDIE SHORTS** Sunday

CENTRE Pribuil; 9pm; \$52.60 at

HYDEAWAY-All Ages Arts Space Songwriter's Stage; \$5 J AND R BAR Open jam/stage every Sunday hosted by Me Nex and the Have-Nots; 3-7pm

NEWCASTLE PUB Sunda acoustic open stage with Wi James and Crawdad; 3-6pm NEW CITY Open Mic Sunday hosted by Ben Disaster; 9pm (sign-up); no cover

O'BYRNE'S Open mic jam with Robb Angus (the Wheat Pool) ON THE ROCKS Shocker ORLANDO'S 2 PUB Sundays

SECOND CUP-Mountain Equipment Co-op Live music every Sun; 2-4pm TRANSALTA ARTS

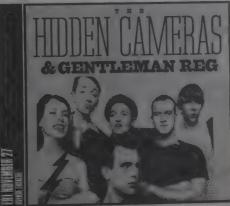
TRANSALTA ARTS
BARNS Northern Lights
Folt Club-HomeFest: Mans
Dunn, Myrol, Bob Jahng,
Jessica Heine, Le Puzz, Ben
Sures, Recce Runco, The
Command Sistern, Jonathan
Drachenburg Lyra Brown.
Brian McLeod, Robert Muldes
Spm; celebration to end
homelessness; Sto at TIX on
the Souare

Classical

CONVOCATION HALL Felix Slovacek (sax, clarinet) with Boris Krajny (piano); 3pm; 330 (adult)/\$20 (senior)/\$10 (student); 780 4924537









-3

DOORS AT 7PM - ALL AGES - TICKETS AT TICKETMASTER

THE REPORT OF THE PROPERTY OF THE PERSON OF

EDMONTONEVENTCENTRE CA

PIOST BANTIST CRUTCH
Da Camera Singers; 39m; \$20
(adult)/ \$15 (student/senior) at
TIX on the Square, door

(student) at TIX on the Square

Sacred Music Pestival-Soints
of God: Maria Guinand
(conductor), William
Ramirez, Concordia Community
Chorus, Concordia Community
Chorus, Concordia Women's
Choir, Concordia Women's
Choir, Tyaporn tickets at
Winspear box office

GRILL Industry Night: with Atomic Improv. Jameoki and DJ Tim

BUXON DOG TRIBEHULITE

BUDDY'S DJ Bobby Beatz; 9pm; Drag Queen Performance; no cover before FLOW LOUNGE Stylus

MONDAY

BLACK DOG FREEDOLDE BUTTE MOLSETTING EDUTY OFFICE VISION PROPERTY IN

COMMENT >> REVISIONIST REMASTERS

If it's not broken

Nirvana's Bleach gets bleached

Does any one remember the colour- hiss is noticeable. The guitars and bass are ization fad, where old black-and- muddy. The drums are flatter than a white Hollywood classics were Saskatchewan highway. ENTER retouched with colour? The SANDOR

colours looked way too pastel-ly and often moved unnaturally, making it look like someone had taken crayons to the images and gone outside the line.

It was a bad idea.

I feel the same way about a lot of at-tempts to remix and reengineer classic albums. I just downloaded the remastered version of Nirvana's "About a Girt," which Sub Pop has made available as a preview for the upcoming re-release of Bleach. I much prefer the original.

All of you who were really into grunge will remember that Bleach was recorded on a shoestring budget; at the time, Nirvana was a band that was broke, and no one around the group could really afford big for Sub Pop, which was still a fledgling label, for around US\$600.

I first owned Bleach on cassette, then later replaced it with a CD version. The tape

Open stage Mondays with different songwriters hosting each week; presented by Jimmy Whiffen of Hole in the Guitar Productions; 8-12

CENTRE Marianas Trench, The New Cities, Carly Rae Jepsen, The Mission District all ages licensed event; 7:307 (show); \$25 (adv)/\$30(day of)

LUCKY 13 Apocalypse Hallowe'en wrap-up party

NEW CITY This Will Hurt you Mondays: Johnny Neck and his Job present mystery musical

LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor and Darrek Anderson; 8pm

RESERVED FOR THE STREET

Mondays: Service Industry Night; no minors; opm-aam

BLEVE OUR PRESENTABLE

Classical

Saskatchewan highway. And It's wonderful

That's the point, really. The That's the point, ready, the poor production enhances the vitriol of Kurt Cobain's music. It was a product of a band that had little money. And that's how it should be remembered.

Adding some snap to the drums, fixing the levels on the guitars, well that ruins the whole punk-rock aesthetic of it all, doesn't it?

I love the Velvet Underground and Nico. Really, it's one of the greatest rock albums ever recorded. Dark, touching on subject matter of heroin and alternabands were going on about peace, love

And the production is awful But Nico's out-of-tune vocals are perfect, as are the dead thuds of the drums. It was garage rock at its finest-and you can't go and

digitally correct garage rock.

After all, wasn't that the whole idea behind the first underground bands, which

: later evolved into punk? That it was the energy and the emotion of the music that mattered a hell of a lot more than blue, well you played?

By cleaning up Bleach, we are rewriting music history. I don't want to know who "Floyd the Barber" would have sound like had the band taken a week to mult track it in a studio in Montserrat. To m the song should always be remembered being a labour of love recorded as quie. ly as possible onto tape by a band that didn't-at the time, at least-believe that Its music would become a massive into ence on a generation.

Or, at least, editing it. And that's simply unacceptable. For \$600, Nirvancreated a compelling piece of music Spending thousands more decades later isn't necessary.

In fact, in case you haven't noticed, I find it blasphemous. It wasn't right to colorage Casablanca. It's not right to "fix" Bleach

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author Living In Toronto.

Music Competion: Elena Denisova (violin), Alexei Kornienko (piano); 8pm; \$25 (adult)/\$20 (senior)/\$15 (student) at TIX on the Square

GINGUR Ladies Industry

OVERTIME DOWNTOWN

BUDDY'S DI Dust 'n' Time BENDY MARKING FOUNDS Mondays: with DI S.W.A.G.

MENOCOTYTLIESWIE

THE SOUND

BUTHER CHICAMINATE

Ram, The Uncas); 9pm (door); \$8 (door)

DRUID-Jasper Ave Open stage with Chris Wynters EMEJA, CENTE LAM
MEHA seed Over and
Lund, Ridiey Bent; all ages;
6:30pm (door), 7:30pm (show);
\$35, \$25 at TicketMaster

LB.'S PUB Ammar's
Moosehead Tuesday open
stage every Tuesday night;
spm-1am; featuring guests;
hosted by Mark Ammar and
Noel (Big Cat) Mackenzie

O'BYRNE'S Celtic Jam with Shannon Johnson and friends DW THE SPOCKS Cruise Night: A-Roots Bazaar

Open mic every Tue; 8-10pm SECOND CUP-Stanley Milner Library Open mic

SIDELINERS PUB Tuesday All Star Jam with Alicia Tait and Rickey Sidecar, 8pm

YARDBIRD SUITE Tuesday

Monday Noon Music: Student performers; 12pm; free BLACK DOG FREEHOUSE

BUDDY'S DJ Arrow Chas

CROWN PUB Underground ESMERALDA'S Retro every Tue: no cover with student ID FUNKY BUDDHA-Whyte Ave Latin and Salsa music, dance lessons 8-10pm

Tuesdays: Reggae music; FLUID LOUNGE Mondays METER COLY LINGUERS
LOUNGE 'abilly, Ghoul-rock,
spooky with DJ Vylan Cadaver

RED STAR Thesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly EP 1817 WOOLU

YOU SHOW

BLACK DOG FREEHOUSE Main Floor: Glitter Gulch Wednesdays: live music once a month: \$100 (country, ex-Jon-Rae and the River) BLUE CHAIR Dennis Lakusta

BLUES ON WHYTE Andrew "Jr Boy" Jones COPPERPOT RESTAURANT

EDMONTON EVENT CENTRE Marianas Trench, The New Cities, Carly Rae Jepsen, The Mission District; all ages licensed event; 7:30pi (show); \$25 (adv)/\$30(day of) FIDDLER'S ROOST Little Flower Open Stage with Bri Gregg

FLOW LMAO hosted by

HOOLIGANZ PUB Open stage Wednesdays hosted by Shane and Naomi

IEFFREY'S Alfie Zappacosta; LEVEL 2 LOUNGE Open mis

NEW CITY Circ-O-Rama-

Shiraz Wednesdays featurns, Daye Babcock and his Jump

RIVER CREE Wedned 43% by Rock Band hosted by Yukon Jack; 7:30-9pm SECOND CUP-Mountain

Wednesday: Live hip hop. every Wed; \$5

BANK ULTRA LOUNGE Wednesday Nights with [1]

IN ALM DADE FREE POTTS Main Floor: Blue Jay's Meson Nest Wed Night: Brit pop, as wave, punk, rock 'n' roll with LL Cool Joe

BUDDY'S DJ Dust 'n' Time DIESEL ULTRA LOUNGE FLUID LOUNGE Wednesda

LEGENDS PUB Hip hop/RAT

NEW CITY LIKWID LOUNGE DJ Ross Slade (indie, punk and metal) NEW CITY SUBURBS Shall: It: with Greg Gory and Edd Lunchpail; no minors; 9ph

RED STAR Guest DJs even

WUNDERBAR Wednesda

HU

CHAMPION & HIS G-STRINGS

NOVEMBER 10 - STARLITE ROOM

THE THE STEEM POTTER THE STEEM THE STEEM TO ALSO AT BLACKBYHO

The state of the last of the last of



ARKELLS WITH THE NOVAKES

NOVEMBER 14 STARLITE ROOM

Contractive to The I

Miles - American Superior (s. 1, Shin, Ambridge 2005)

NOVEMBER 21
1-DMONTON EVENT CENTRE

NOVEMBER 19-STARLITE ROOM

OOORS AT 7PM - 18-+ NO MINORS
TICKETS ALSO AT BLACKBYRD

NOVEMBER 24 STARLITE ROOM

WITH THE ACCUSED AND BUESTS

NOVEMBER 27-STARLITE ROOM

DE MANNEQUIN NOVEMBER 27 BRIXX BAR & GRILL

Pagestes

NOVEMBER 28 * STARLITE ROOM

VUE

18 - NO MINORS - DOORS BPM

4 dEAR

moneen

NOVEMBER 28-PAWN SHOP

VUE

VUE

DOORS AT 9 - NO MINDRS 18+ TICKETS ALSO AT BLACKBYRD

DECEMBER 2-EDMONTON EVENT CENTRE

DOORS AT 7 - ALL AGES WELCOME-TIX ALSO AT BLACKBYRD

VUE



SATURDAY DECEMBER 6
EDMONTON EVENT CENTRE

DODRS AT 5:30 - ALL AGES WELCOME - TOX ALSO AT BLACKBYRD

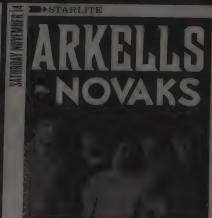
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MANAGEMENT FOUNDATION CONCERTS. COM

Location is everything

Toronto's \$100 captures Canada in a series of seven-inch singles

tounding members of Toronto-based ditional country band \$100, are busy Actional country band \$100, are busy exhating the successful completion of Russell's recent chemotherapy treatment when I catch up with them over he phone Formed shortly before resing 2008 s Forest of Tears, \$100 was a listed for the Polaris prize while of lined for the Polatis prize while earning of Russell's diagnosis with leu-lemia. Now, with a clean bill of health and a new series of regionally themed an-inch singles. I ask Schmidt how hings have changed for the band since Forest of Tears' release, and what that re-

We were such a young band when we ecorded it; since then, we've been playing more regularly together, and I think the way we know and play the songs, and look at Forest of Tears as a document of a ime and place, which is really exciting. think there are songs that are strong enough to record again if we wanted, which is one advantage of being a part

As a relative newcomer to Toronto's multifaceted country scene, Schmidt ences from, and how the members see

Tm lucky to live in Toronto where there's such a strong roots scene, but ... we've been embraced by the independent scene," she admits. "It's funny, there are

> Because we're such a young band. we wanted to experiment with the different eras and styles of country.

so many great [country] bands that don't intersect in any way scene-wise; that gives you a good sense of the polarity in the scene. We don't play with [roots and bluegrass| groups, we often play with in-die bands like Fucked Up. People assume we play the Dakota [Tavern], but it's got a throw-back, kitschy-country scenewhich is cool-but it's not really where we position ourselves. We adopt the form and the genre [of country music], but we don't sing about horses and drinking."

Schmidt says that it was her love of all eras of country music that inspired the sees the group releasing seven-inches on

various labels throughout the country, with the A side of each featuring a song that delves into a topic related to the la-

different songs in quite different styles, she explains. "When you record an album, you have to be cohesive. Because we're such a young band, we wanted to experiment with the different eras and styles of country. The recording process was done in different places, so we could treat each song differently. It's been a great learning process." V



"Part of the idea was to be able to record ARS IN THEIR BEER >> Toronto's \$100 embraces traditional country music 102011Wa *jinglebellrock!

PREVUE // BANDS AS BANDS

1, 2, 'SNFU'

Local musicians play hometown punk legends for Halloween

Malloween is here again and with it comes one of this city's more interesting traditions, the **Bands as Bands** night and statistics, at examine any arms light at Starlite. A chance for local groups to emulate other artists speaks to the reason that musicians get into the game in the first place: something moves you enough that you feel you've got something to say

of "back in the day" favourites Hippychick, Unsound and Blindside who will be get-ting together to play as SNFU this Hallowong bigenner to piay as NNFU this Hallow-een. According to Unsound's Bob Prodor, who will be singing as Chi Pig, SNFU may not have been everyone in the band's first choice—the group was originally going to the Descendents—but this choice cer-unly means a lot more to them.

When SNFU came along and you saw in speak Mogazine that they be at out the Red Hot Chili Peppers, Fugazi and Bad Brains for best live band, it made us think that it

their bands. We can do something on a obal scale, 'he says. 'That's what SNFU and for us—it made us think that what we do could be important and I think we still believe that and we're still thankful that they came along when they did."

While the band isn't sure whether or not the members will be bringing out the puffed wheat, puppets and squirt guns from SNFU's heyday—Prodor admits that the group has been considering it, but is concentrating right now on playing a tight set—Prodor's disbelief and nervousness that the group was actually going to play at all has turned into excitement.

"I can't believe I'm doing it. I haven't played a gig in 12 years or something like that and I really got timid over the years and just wanted to blend in. The fact that we're doing this is just ridiculous, it's quite hilarious and silly," he says. "When quite nianous and siny, he says. When SNFU got back together [in 1991] we were like, 'Are they still gonna be as good?' and they didn't miss a beat. That's kinda how it is with this—I haven't sang in years and years and years and it just came back." W



CAGE THE ELEPHANT

MAdM (MELISSA AUF DER MAUR)



FRIDAY DECEMBER 18

EDMONTON AB - DOORS 7 PM - ALL AGES - GENERAL ADMISSION PORTION OF EVERY TICKET SOLD TO BE DONATED TO EDMONTONYOUTH EMERGENCY SHIFTER

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Blood, meet Candy

It's a pairing of sweet and gory for two Edmonton groups

DESCRIPTION AND

I STEW ART ROUGH FEELY OW

Twe're definitely not a joke band," notes BrontoScorpio guitarist Curtis Ross. "It's more of an experiment than a joke. We've got four really disparate people creating this thing together, and no one's driving the bus. But I'm prepared to follow this wherever it goes, because it makes me laugh, and I want people to come out to the shows and be entertained."

Quickly gaining notoriety due to its blood-spattered, prop-laden live show, BrontoScorpio was originally conceived as a vehicle for Ross and bassist Alan Hildebrandt to continue their obsession with New Wave of British Heavy Metal acts like Angel Witch, Diamond Head and Iron Maiden. With their former project Frosted Tipz on indefinite hiatus, the pair started programming a drum machine and crafting their sound.

"When we started, there was no real vision for the band. We basically just wanted to write badass riffs in the vein of fron Maiden and other power metal. When the Tipz ended we were writing heavier and heavier music, so we continued that—it all started with the music."

The two were soon joined by former



BRONTOSCORPIO >> Now available with live drums #Fish Growkowsky

Frosted Tipz singer Rosalind Christian and Kristine Nutting on vocals. After a stint playing live music for Nutting's play Pig, Ross was well aware of the craftsmanship and lunacy that she could bring to the band.

"Me and [Nutting] work really well to-

gether. She has a real ear for rock music; she really likes the dark and twisted sounds, and I have the ability to make those things happen. I really appreciate her stagecraft, and her dedication. She really turns it up a notch, like not sleeping for three days so she can make fake

blood, or making these insane, Blade Runner-inspired outfits."

The idea for Blood & Candy, the upcoming show featuring BrontoScorpio and Christian Hansen & the Autistics, came together when a couple of members from the Autistics, who had any performed in Pig. recognized that the similarities—along with the glaring differences between the two acts could make for a diverse and entertaining evening for all involved.

could make for a diverse and enterraining evening for all involved. "The Autistics play very poppy, melod ic and sugary music, and we play day gusting metal with a show that's filled with gore and fucking turkeys with a strap-on," Ross notes. "So the ideallood & Candy came from having these two very different but very the case to be a surprise planned, but I'm not save a surprise planned, but I'm not save a anything else about that."

The show also marks BrontoScorpio's debut with a live drummer. Avaa few near-disastrous shows left diversity and the stranger of the stranger of the shows left diversity and the stranger of the stran

The show also marks BrontoSror pio's debut with a live drummer. Ame a few near-disastrous shows left die band feeling at the metry of a temperamental and unpredictable machine, the group decided to opt for a human replacement, and the members are en thusiastic about the results.

"When we first started, we thought that having a drum machine would be more solid, and be a more interesting way to make these crazy drum patters," explains Ross. "But as time went on we realized that if anything goes wrong in a live setting, you're kind of tied to it and you're basically fucked. The live drums make us sound a lot more like the bands we're inspired by." W

FRI, OCT 30 (8 PM)

ERONTOSCORPIO

WITH CHRISTIAN MANSEN & THE AUTISTICS

ARTERY, \$12

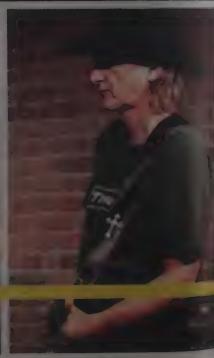
VUETUBE



GUITAR! >> Gordie Johnson // Eden Munro



DRUMS! >> Nina Singh // Eden Munro



BASS! >> Big Ben Richardson // Eden Murro



GIGS THIS WEEK

FRI, OCT 30 (8 pm)

This local trio is set to release an album this Friday. If the band's MySpace is an example of what's to come on the record, there should be a nice mix of metal, rock and even a little bit of

FRI, OCT 30 (8 pm) REND SOHETTE

BRIXX BAR & GRILL, \$12

Times have been interesting for Bend Sinister: the band has had some van troubles of late, and the group recently went through a band "bootcamp," and experience that turned out to be better than the band though it would be going in. Read Bryan Birtles' interview with singer Dan Moxon on vueweekly.com.

SUN, NOV 1 (2 pm) THE PARTY

WITH MARIA DUNN, DANYLUK AND CARD, IES-SICA HEINE AND MORE

COMPLETE LINEUP AT HOMEFEST CA TRANSALTA ARTS BARNS (10330 - 84 AVE) S10 (12 AND UNDER FREE)

SUN, NOV 1 (2 pm)

ALL AGES

Five hours of music, a family fun zone for the kids and it's all for a good cause: to draw attention to the desperate need for more affordable housing and the confination of home self: Who? Joseph C. Lai (Composer-Pianist) Jeff Campbell (clarinet). What? "Vive le France'-a concert of French clarinet music, featuring the world premiere per-% formance of Edmonton's Joseph C. Lai's SONATA FOR CLARINET 7 PIANO Op. 9

THU, NOV 5 (8 pm) JAMES T. KIRKS

NEW CITY, \$10

Ted Wright is doing double duty this week, playing a show on October 30 with the Get Down, and then on November 5 he reunites with his bass-playing brother Rob and drummer Silas Grenis for an all-too-rare James T. Kirks show. With Rob living out on the West Coast these days, it's good to see these guys whenever the chance comes along. And, hey, maybe if enough people scream out for it, the band will get around to releasing that album that's been prom-

To the point, straight from Joesph himised for years. How about it, guys? W

STRATHCONA BAPTIST CHURCH (8318 - 104 ST



Be a prude

Casual sex and the hip-hop saviour

No, I don't mean hook up with everybody, people, for a variety of reasons, will go on : a date with practically anyone and subin the past, wordy battler Canibus was sequently take them home. As hard
pegged to tear down the walls sequently take them now, as it can be to hold out or say no to a willing participant regardto a willing participant regard-less of actual compatibility, one must consider their own romantic history, compare the aspiring partner with those of

the past and decide whether or not the new one is up to their personal standards. There's a system and I apply its principles to my experiences with rap. And I see some promiscuous Even though rap music is developed in a

age, etc.) and, like house and techno, is an

attempt at recreating an old form (disco)

in a new image with cheaper equipment and less music theory, the genre's development still simulates an expedited version of the genres that proceeded it. Disco flamed out on a Chicago baseball field in 1979 after media saturation reached a breaking point. Its development was longer and contained a much vaguer starting point than rap, but is still a mirror image of the current challenges of today's genre

du jour Rap has been completely stripped of the danger and mystery that amassed during it's so-called "golden age" in the early '90s. Rap is in commercials for milk, the white noise while you get your teeth

cleaned. Fear of extinction from inside the community (see Nas's sensationalist ists jumping at anything with remotely positive or outstanding attributes, like a guy on a string of bad dates who gets excited when the next girl is wearing red lipstick. And this fear has been stirring since the late '90s, not very long after the genre's first truly developed fulllengths were produced.

Much like the rock 'n' roll renaissance

Some people will just sleep with anybody. Stripes trading blows for genre saviour status, rap and the media orbiting it are grasping for someone to save their jobs and keep their chosen art form afloat. pegged to tear down the walls

of the hip-hop establishment (namely Def Jam) from the inside and lead rap's critical vanguard. It didn't work out.
Similarly-hyped artists (Jayo
Felony, The Game, Ras Kass) have since failed to make good on their premature coronations.

shipping out diminished returns and causing much hand wringing from aging record pluggers and disc Jockeys.

The most ridiculous and desperate ply

cently become the go-to guest emcee for any radio artist's prospective single. He has a chain with a diamond-encrusted Bart Simpson riding a skateboard hang-

My personal preference lends itself to rappers who are style over substance, enfirmly on my side of the fence with his silly, ebullient way of presenting gangster fare weirdly (*My car got personality, the grill be smilin', honey / My rims are very charming and the leather seats are comguest editing The New Yorker.

But various bloggers and hip-hop

people are so desperate for a hero that they would will themselves to say such a thing and it's both a discredit to the artist's intended goal and the audience that

Maybe I'm just playing hard to get. At least when it comes to rap, I'm not easily sold on a potential suitor. I've got to hear a few mixtapes, check out an album and really get to know a rapper before I'm ready to commit. And I don't think chasti-ty is so bad't think if rap fans could dodge all the genre-doomsday talk and consider the rappers they follow for longer and with more scrutiny instead of quickly rhapsodizing on people they barely know, they'd forge a more worthwhile relationship with the music they listen to on the whole. Do you think I should start a service for this kind of thing? V





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Much like the rock 'n' roll renaissance in 2001 had the Strokes and the White Stripes trading blows for genre saviour status, rap and the media orbiting it are grasping for someone to save their jobs and keep their chosen art form afloat.

is that involving Toronto's Drake (the rapper, not the hotel). Are they excited about Wayne? (Sure, a little.) His stage show? (No—have you seen the YouTube where he hurts his ankle?) The real d aw here is that he is clean-cut, charist latic and marrap to the charts and commercial relevancy. The true school, typically all-skills pursystem to crown this guy, simply because precedented. Some people in our country are excited because he's Canadian and people in the States don't immediately

The hyperbole has never been greater than for Atlanta's Gucci Mane, Primed for success from regional radio hit "So icy with Young Jeezy until he caught a case, he's followed his release from jail journalists are championing him for his colourful use of alliteration and metaphor, as if these were things that he actually excelled at (he doesn't) and as if these things haven't existed in the form since before LL. Cool) was old enough to drive a car to pick up girls with. It's strange and has a vaguely racist feel. It's insulting to see high-end literary establishments celebrate a black ex-drug dealer stringing together an extended metaphor about his car being like a spaceship

I am a fan of Young Dro and find his current mixtape R.I.P. to be highly entertainflow and possibly hundreds of meta-phors alluding to the color of his jewellery. But I hold no auspice of him being the next big thing and a brave new face in the lyrical pantheon. I do think some

with a restless release regimen. He's re-STARLITE ROOM - HALLOWEEN 2009 BLACK SARBATH TERRETING SAINTS & MISFITS



DESIDERATA FURE STAT TIME: QUEENS OF THE STONE AGE



with Christian Hansen & the Auristics and BrontoScorpib Pickers 515 at the door. Ste advance available at Blackbyrd & Listen

theck out the new ARTery website, indexents talendar

Saturday, Oct 31: A fundralser for illuman Youth Society: Monster Mash-Up Halloween Party, Vol.2 Featuring: The Secretaries, Loudhailers, mmmBerta, Mr. L. Mrs. Smith-Dj's, Dancing, Costume Prizes and Morel Doors 8pm. \$10 with costume or \$15 without costume

All grown up

Metric brings its Fantasies to the stage

CAROLYN NIKODYM

A lot of people think of writer's come, when ideas seem as faraway and as foreign as Pluto. It tends to be a little more complex than that—especially if there has been a measure ess The idea of the criative well running dry isn't always about some kind of brain freeze. It can also be about getting stuck in a routine, about rehashing past winners. When Metric's Fantasies came out

last spring, it was a long time coming. While the quartet released Grow Up and Blow Away in '07, it was actually recorded six years previous, making Live it Out ('05) its more resolo projects and guest appearances can make four years seem like a nanosecond, but there was more go-

"I definitely felt like I was writing a lot and there was plenty of material, but I wasn't happy with it," singer and multi-instrumentalist Emily Haines says. "I just felt like I needed to get out of the tunnel vision that I

A bunch of new songs were auditioned for audiences, but none of them seemed to resonate. Metric's lyrics have always been about emotional authenticity, and the band just didn't want to add to the aiready overflowing canon of road-weary songs.

"I feel like we owe it to our listen ers to spare them such drivel. I don't have anything to say-unless someone wants to hear again about the backstage scenario or waiting in an airport-but that's ... I don't know .. she adds. "Bon Jovi already wrote 'On a steel horse, I ride;' I think it's

So, Haines plunked "room" and "piano" into Google, deciding that sometimes you want to go where nobody knows your name, and ended up in Buenos Aires. In a YouTube video about the trip, she says that she wasn't sure she wanted to write anymore, that she might be ready to

"It was actually quite refreshing, to be honest. You know that feeling when you know that you're stuck in something and you just kind of ... you just don't have the strength to change your situation?" Haines ex-plains. "I really felt like that was fine. If that was the way it needed to play out, that's how it would play out. I come to that, you know. It's a kind of trick that I play on myself so that I can write. It's just to pretend that I don't care if I ever write anything

Of course, she and the band-Jimmy Shaw, Joules Scott-Key and Josh Winstead-did write again, and to much acclaim. Fantasies' flawless pop was shortlisted for the '09 Polaris, and lyrically, the album looks maturely at the bigger picture. With it, Metric has managed the fine balancing act of moving forward while still maintaining the sensibility that has won

Songs are the script for your life, totally, and I didn't feel like writing a ..." Haines considers. "If things go well, you'll end up inhabiting those songs not only for a couple of years, but for the rest of your life, you know." W

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PREVUE // THE GET DOWN

Feel the Power

The Get Down pours on the Gravy



THE GET DOWN >> They're in there somewhere // Allan Harding

MIKE ANGUS

dmonton's no-bullshit rock 'n' roll band the Get Down will be playing a Halloween show Friday night, re-armed with a new drummer and new material. ace the release of their EP Dirty Power since the release or their property of the carlier this year, frontman Ted Wright explains the recent lineup change and the ups and downs of fouring this summer. Gravy [Whitey Houston, Shouf Out Out Out Out Out Out of is the new drummer, which is

amazing. Scott [Davidchuck, the original drummer] had a particular style, so it's like going from Keith Moon to John Bonham. Gravy's a real driving force, it's worked out great, and I'm pretty excited. It's given us a more streamlined approach to songs, too.

The streamlining is also partly due to the fact that the band's been out working

its songs into shape on the road for a few its songs into shape on the road for a few shows over the past few months. "We did some touring over the sum-mer, to Vancouver and Winnipeg. We had some highs and some major lows.

The first show in Winnipeg, it was the middle of August and the Fringe was on, and we were at a bar that nobody goes to. There were literally three people there, so that was a major burnmer. That was the first tour meltdown," Wright laughs. "It was pretty spectacular-we all ended up screaming at each other.

"But the show the next day in Regina was door show and we showed up where we thought we were supposed to be, but there was nobody there, so we're thinking 'what the?' But within half an hour, this kid shows up with a full sound system, 60 kids are waiting for the show, so we just ripped into it. We felt like MC5-wind blowing, it was great. It was one of those moments where you remember why you do it.

As a member of one of Edmonton's few truly rock 'n' roll bands, Wright admits there are some lonely moments and unique challenges, like his involvement in the collaborative indie-music fest That's

"Rock 'n' roll bands don't really sell-I'll be honest, I've come terms with that," he says. "I knew from the start that ["We Are Mountains," the song he contributed would stick out like a sore thumb, which it did. But it was great. I felt really blessed and flattered to be chosen, and glad to be recognized for my place in Edmonton's music scene." V





OUR LISTINGS TODA



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Joseph Haydn The Creation

The University of Alberta Madrigal Singers



University Symphony Orchestra

Jolaine Kerley | Timothy Shantz Jihwan Cho | Jacques Arsenault Leonard Ratzlaff, conductor

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Fuck Buttons **Tarot Sport** ****



HAVIN BEARY

ot to generalize about the noise ex-perimenters of the past decade or so into two distinct camps. Loosely, those would be the ones fighting your expectations and the ones embracing them group favours twitchiness, irregular time signatures, screwy dynamics and tance that technology grants them and infused it into their music, ending with something intentionally alienating, or basic rules encourage it to be. (I don't dies and so on that became codified across genres because they sounded

On the other side, we have people who have taken that same technology drum machines and computers to an inbasic pieces of those slowly codified values and pump their focus into them, not just taking them for granted but pushing them basically to the forefront. Repetition, melody, rises and crescendos: the distractions and is not terribly interested

in sitting through a symphony.

One of Bristol, UK duo Fuck Buttons' biggest strengths has been a willingness to dip into both sides of the debate. Though the group certainly drifted more towards the latter half of the split. has yet to entirely give up the ghost. This is a band that will begin with distant twinkles, slap some harsh, screeching synths in there, blow up into a pounding than once in the same song. It's sort of to hauntingly empty alleys, shortcuts through sunny city parks followed mo-ments later by ducking into skyscrapers to avoid the wind that gets tunneled through the concrete canyons

anything to anyone at any given time but it's always driven and tuneful seems in some ways slightly more optirough underbelly, I have a hard time anything but pure exultation-but it's never an easy thing to pin down: "Surf Solar" could just as well soundtrack a day at the beach as trying to outrun a supernova in a spaceship; "Flight of the Feathered Serpent" could likewise be Quetzalcoatl the morning star or the

To put it all simply, though, Tarot and easy to swallow as living—a hell of an accomplishment for music in any genre. W

Where the Wild Things Are ***



The Spike Jonz.

Dave Eggers fill
adaptation of Mal
rice Sendak's Whe the Wild Things A might not be suit able for the lit-

kids, but the soundtrack by Yeah Year Yeahs' Karen O is pretty much perfect as book: gentle when called for, the around the edges when the rumpus gentle going and melancholy when the lone!

ENTER SURRAS

Priesvess Prior to the Fire ****



Clear-cut guitar, the musical et .. alent of two tree left standing whergrew-pin Pries

ground, holding steady and solid ... the band works its way through the 1. tracks that make up Prior to the Fiacross terrain that is soaring-tree uplifting "Murphy's Law," marked to ringing chords and drawn-out vocal lines-claustrophobic-thespinning writhing guitars of "Trapped in Space & Time"-and gloriously aged-th. NWOBHM-inspired "The Gem," wat its intertwining guitar harmonies and a roaring, doom-laden chorus Metal as it should be: approached with a healthy respect for the guit

PERSONALISMO

Gentlemen Husbands Gentlemen Husbands



For a while I wa kind of looking to: getting a bit sick of all these band's !

ping off the Bosbut you know what? Fuck is, there's hieresty was through someone could do here shi of bands ripping off Supertramp these days, and that's just awful (I'm looking at you Coldplay). Most of the members of Gentlemen Husbands, originally from Cobourg, ON, played in hardcore bands before deciding to slip their necks into blue collars, and that gressive and relentless feel finds place amongst sounds that are more honky tonk than steel mill. Well known in southern Ontario for its live perfo. mance, Gentleman Husbands' self-ti tled EP—available as a free download on the band's MySpace—captures a small flicker of what must be a barr.

780.732.1132 top 10 sellers

01. xx xx 02. god 1s good om 03. mata la pena v/a 04. logos atlas sound 05. s/t shrinebuilder

10. can you dig it? v/



Inspired by stretch of express-Brooklyn mental The BQE is

tering, majestic take on a contempobrass, rising towers of woodwind and enking piano walks that feel like bigger, better versions of the interludes doesn't provide the same payoff as his poppier work—though "Traffic Shock" holds up surprisingly well as a stand-alone, as does "Isorhythmic Night the accompanying DVD, which sets the music to an arty triptych of the expressway interspersed with superhero gals hula-hooping, The BQE seems like a grand remake of Fantasia, albeit one

made with the indie crowd in mind.

lames Hand Shadow on the Ground ****



These days, it's pretty easy to separate the pretenders from when it comes to country music. It's a feel thing more than

anything, and James Hand's music feels pretty damn real-dusty and heartbroken with steel guitars and a cracking voice, Hand lays his story on the line throughout Shadow on the Ground. Hand on the intricacies of traditional country ic, and that's a good thing. EDEN MUNRO

Sharp Ends 'Crack Trap" / "Loaded Hearts"



With ethereal vocals warbling from a treble-y melody to a guttural and bass-y speak-sing hybrid, guitars re-verbed to just this

side of spooky, harmonics pinched un-til they're just about to feedback and a relentless rhythm section, "Crack Trap," the A-side of Calgary's Sharp Ends' new seven-inch, is the soundtrack to a night on amphetamines, the queasy and uneasy rollicking mimics the song's pace resembles your oppressive heartbeat. The B-side, a more straight-ahead punk number, doesn't fare as well—though it contains a pret-ty epic solo to close it out—and sometimes the hat tips to Joy Division come uncomfortably to the forefront, but fuck it: this band is awesome.

ALBUM REVIEWS

Depeche Mode Violator

Throughout the 1980s, emerg-Ing technologies were slowly

revolutionizing the way must table computers to digital instruments, synthesizers and simulators, artists were inspired to new tive sounds and mainstream pop music struggled awkwardly to harness its po-

underground DANCE REVOLUTION movement, emerging from dance clubs in Europe, eventually being embraced by DJs in North America. Nowhere before, however, had the collision of "electro" and pop been so tastefully expressed as on Depeche Mode's 1990 Violator.

Certainly at this time, Depeche Mode was no stranger to success. The band's previous album, Music For the Masses, had been warmly received in Europe and North America, and cemented its place in alternative music circles. It's an epic, experimental record, however, and one that owes its sound more to dark. Goth-rock impulses than its hit single "Strangelove" would have the listener believe. With its Instant dance appeal and pop sensibility, though, that song would definitely serve as a sign for where the band was heading.

Violator opens with a disorienting synth ricochet-a timeless dance club trick to cause the crowd to pause in both confusion and anticipation—before the looping drum's urgency punches in behind the paranoid fog of keyboard swells and singer Dave Gahan's brazen baritone. Despite this tension, there's still this sexiness, this curiosity, this danceability that draws the listener in. The next few songs demonstrate the band's ambition in pushing the boundaries of rock and electro. "Sweetest Perfection" and "Personal Je-Martin Gore's innovation and ingenuity when bridging the gap between crafting a radioready three-minute pop song and

maintaining a

There are also ments here. Uke "Waiting for the Night* and *Clean. but "Enjoy the Silence" changes everything. With its throbbing, relentless beat, cloaked cleanly in refracted guitar tones and framed by Gahan's haunting, alluring melody,

not only does "Enjoy the Silence" elevate the record to a new level, it would go on to become the most successful single in the band's history, and mark the end of electronic music's chapter as an under-

Rounded out by standout tracks 'Policy of Truth" and "Blue Dress," Violator is able to convince the listener-even today, 20 years later-how confidently and deftly Depeche Mode introduced electronic music to the mainstream. Thanks in part to Flood's impeccable production quality, the record marks the end of pop music's chaotic relationship with computers and the beginning of a whole new phase of exhilarating, invigorating and, thankfully,

Above all else, Violator introduced dance music with both a widespread appeal and real artistic credibility. There had been popular dance records before, of course, and no one can question the quality and integrity of pioneering electronic musicians like Kraftwerk, the Human League, New Order or Brian Eno, but one would be hard-pressed to ignore how seamlessly and tastefully Depeche Mode blended such an addictive formula of new technology and pop sensibility. W

Colour Me Free!

She knows all the notes Sometimes hits the mark if the Mark is lightweight soul

Stereos

HAIKU

Joss Stone

From a television show

Five For Fighting

A game misconduct! This mom-pants slow-jam soft rock

Tokio Hotel Humanoid

The English version Of glam-rock tunes that bore you

REM Live at the Olympia

Alt-rock grandfathers Release 39 live songs

Swollen Members Armed to the Teeth

Feat Moka Only They're "back to reclaim the throne"







PREVUE // THE NEW CITIES

Long time coming

Taking three years to make its major label debut pays off for the New Cities



EXPANDING HORIZONS >> Montréal's New Cities is preparing to tour the UK and release an album in Japan #Supplied

"m pretty good. A little bit tired but I still love my life."

Vocalist David Brown of the New Cities, originally from Trois-Rivières but now living in Montréal, has plenty to ing the country, with plans to fly to the UK in November and release the group's

It was altogether an unexpected turn of events for the group. Having seren-dipitously hooked up with producer Greig Nori—former frontman of Treble Charger and the producer behind Sum 41—the band took three years to record its latest album, which was snapped up by Sony Music Canada. As Brown explains, Nori shaped the group's raw sound into something quite a bit more radio friendly, something the New Cities thought wasn't possible.

"It kind of went slowly but in a good

way. We were a little bit more DIY and inway. We keep allow the die sounding and Greig Nori just brought us some more mainstream flavour," he says. "We were listening to mainstream music before that but we never thought we could do it because we're from a small town and we never thought we could be on the radio and tour and have videos t. We're really proud of the album

And while it might seem strange that the New Cities—made up entirely of fran cophones from Eastern Quebec—sing dance-beat riddled pop-punk songs in English, Brown explains that it felt natu

ral to the group.
"I think it's easier for us to write songs in English, even if we're French. French can sound really cheesy easily," he laugh "All my life I've been listening to Eng. lish music and when I was back in high school that's mainly what I was listening to. All the bands we had were in English and sing in English. The cool thing is you can play shows in Quebec and people are still liking what you're doing because we're surrounded by English music any like we're going to. That's pretty cool and I think if we were singing in French that wouldn't be possible for us. It's interna tional, it's a universal language." V

HOROSCOPE

ARIES (Mar 21 - Apr 19)

You may be as flooded with briny emotion as a Pisces on a meandering binge. You might be as embedded in a labyrinth of value own creation as the Gemi-FREEWILL nis who verge on being too dev-ASTROLOGY er for their own good. You may be as cagey a listener as a Scorpio who's searching for a hidden vulnerability in an ally. In other words, Aries, you're not exactly yourself. But it's one of those rare times when that's a good thing. Halloween costume suggestion: the opposite of

TAURUS (Apr 20 - May 20)

what you think you are.

In my ideal version of Halloween, we wouldn't scare ourselves with images of ghoulish skeletons, eyeballs floating in cauldrons and hissing, three-headed smalles. Rather, we'd confront more realistic fears, like the possibility that the effects we have on the world are different from our intentions ... or that we have not yet reached our potential ... or that people we like might completely misread and misunderstand us. Then Halloween would serve a more spiritually useful purpose. It would bring us face-to-face with actual dangers to our psychic integrity, whereupon we could summon our brilliant courage and exorcize the hell out of them. Costume suggestion: exorcist. (Begin by exorcising yourself.)

GEAAINI (May 21 – Jun 20)

During this phase of your cycle, you'll generate good fortune if you brainstorm and meditate about your relationship with work, I urge you to empty your mind of everything you think you know about the subject. Adopt a fresh and innocent per-

spective. Here are some questions to prime your investigations. 1) What's the quality of the experience you want to have as you

earn a living? 2) What gifts do you want to give to life as you toil at challenging tasks that are interesting to you? 3) What capacities do you want to develop in yourself while doing your work? (P.S. For your Halloween costume, why not pretend you're doing your dream job?)

Rob

CANCER (Jun 21 – Jul 22) Israeli poet Yehuda Amichai (1924 – 2000) witnessed the full range of experiences that life on this planet has to offer, from war to love and everything in between. During an interview he gave in Jerusalem in 1994, he said, "I can stand on my balcony and tell my children, 'Over there I was shelled for the first time, and over there. to the right, just beneath those trees, I was kissed for the first time." I suspect his words will soon be meaningful for you, Cancerian. It's likely you'll have a breakthrough or epiphany near a place where you once suffered disappointment. Halloween costume suggestion: the phoenix.

LEO (Jul 23 - Aug 22)

Author Gary Smalley says that the sexual nature of men is like a microwave oven, while women resemble a crockpot, the device that cooks food at low heat for a long time. Right about now, I'd advise you Leo men to be like crockpots not only in the bedroom but everywhere else, too. To spot the subtle opportunities that will be available, you'll have to be gradual, deliberate, and thorough. Leisurely foreplay should be your all-purpose metaphor. As for you Leo women: I'm betting there are ways that you have fallen under the sway of the microwave meme. If I'm right, it's time to Halloween costume clues: the tortoise, not the hare; a 400-page novel, not Twitter.

VIRGO (Aug 23 - Sep 22)

The more beautiful the bird, the poorer the singer," wrote L.M. Boyd. "Peacocks scream, macaws screech. Birds of Paradise croak." Among the most interesting singers, on the other hand, are birds that are far less spectacular in appearance: the Black-capped Chickadee, the Willow Thrush and the White-throated Sparrow. Keep that in mind as you navigate your way through the coming week's dilemmas. My personal inclination is to favour inspiring singing over comely appearance, but you may have a different bias. The important thing is to recognize the nature of the options before you. Halloween costume suggestion: incorporate the themes of plain beauty, secret genius,

LIBRA (Sep 23 - Oct 22)

At a family planning conference in Beijing, a researcher from Ghana presented testimony about tribal issues that he had in part gleaned through interviews with dead ancestors. He said that spirit mediums had acted as his "translators." When he was met with skepticism from colleagues, he was defensive. "If I only heard from the living," he explained, "I wouldn't get a very good balance." His perspective would be mart for you to adopt right now, Libra. most righteous action, draw inspiration from what has passed away as much as from what's alive and in your face. Halloween costume suggestion: a spirit medium.

SCORPIO (Oct 23 - Nov 21)

"Behind every face, there are a thousand faces," says film director Bryan Singer, who worked on two of the X-Men movies. He deals with professional actors, who specialize in revealing the myriad faces ment applies to lots of people, especially you Scorpios-although it must be said that you do have mad skills at hiding all the action going on beneath your surface. This Halloween, I urge you to make a break with tradition and show five or six of the real you's lurking below your poker face. Costume suggestion: be inspired by Joseph Campbell's "hero with a thousand faces."

SAGITTARIUS (Nov 22 - Dec 21)

The Da Vinci Code author Dan Brown has a unique way of stimulating his imagination: He dons his gravity boots and meditates on complex storylines while he's inverted. It's also a good way to overcome writer's block. "You think differently upside-down," he says. Do you have an equivalent method for providing gentle shock therapy to your perspective, Sagittarius? This is a good time to use it. If you don't already have a creative aid like that, hunt around for one.

CAPRICORN (Dec 22 - Jan 19)

When Sheelah Ryan won \$55 million in the Florida lottery, she used the money to create an organization dedicated to helping the disadvantaged. It guess (ve disappointed a lot of people," she told a report er. "I could be travelling all over the world, or have a beautiful mansion on the ocean, or have a chauffeur-driven Rolls-Royce.

But that's not my style." She's your role model for the coming weeks, Capricorn When good fortune comes to you-and I'm almost positive it will-I recommend that you look for ways to share it. The ironic fact of the matter is that if you're generous as you tap in to your gift, there'll be more of the gift.

AQUARIUS (Jan 20 - Feb 18)

When I did a performance in Santa Fe a few years ago, a woman in the audience came up to me after the show and made a sardonic proposal: would I like to join her 12-step program for writers who are overly fond of vivid adjectives and adverbs? With all the uppity that I was preposterously happy with my scintillating addiction to brazen language. and didn't regard it as a raggedy problem advising you to be like me and follow your heart when it tells you to be bigger, bolder and brasher than ever before. Right now, shiny intensity is your sacred duty! Hallow een costume suggestion: the sun.

PISCES (Feb 19 - Mar 20)

I hope you won't merely wander around the frontier. I hope you'll undertake a me ticulous yet expansive exploration of that virgin territory. Here are some tips on how to proceed: 1) Formulate specific questions about what you're looking for. 2) Develop a hypothesis for the experiments you want to carry out. 3) Ignore what doesn't interest you and pounce only on what stirs your fascination. Halloween costume suggest tion: an alien anthropologist visiting Earth from another planet; a time-traveller from the future who's doing a documentary on this historical moment. V

COMEDY FACTORY - Gateway Entertainment Centre 34 Ave, Calgary Trail - Thu, 8:30pm; Sat, 8pm and 10pm Davin Rosenblatt; Oct 20-31 - Kris Shaw; Nov 5-7

RIVER CREE RESORT AND CASINO - River Cree Resort, Enoch - 780.930.2619 - rivercreeresort.com - The Venue: Joan Rivers; Pri, Oct 30, 8pm - Tickets available at ticketmaster

SPECIAL EVENTS

COVER PAGE OF YOUR LIFE * Star of North Retreat, St Albert * A sketch and write event with Barbara Mitchell and Sandra Mooney-Ellerbeck * Sat, Nov.7, 9;30am-4pm * Pre-register at 780.289,2aaz (Barbara) by Oct 30

FEAR - Mill Woods Town Centre Mall, 2331-66 St -780-413-4521 - mwfre.org - Haunted House fundrais to support Mill Woods Family Resource Centre free events - Fri, Oct 30, 5-9pm; Sat, Oct 31, 12-5pm - 83 (single)/36 (family, up to 4 people)

NTER WINE PESTIVAL - Devine Wines, 10115-104 St.
496,5947 - A wine testing benefit for the Old Strathout
th Coon - Fri. Nov 6, 7-0-100m - Sao at Devine Wines



SEKSTON SLANG

3 ROOM EVENT

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CHAMPION AND HIS G-STRINGS PUSGUESTS

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DECREPIT BIRTH & GUESTS

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ueer harm

queers: the police and limited QUEER gay media. Both are inadequate sources for providing a full conversation at a time when queer bodies are becomine more visible and, therefore, in

In the last decade police have worked through training, outreach and other means to be seen as allies to LGBT communities. This alignment has allowed the police to do a better job of protecting. citizens and helped members of the gay community feel safer.

Critics of neoliberalism, like Dean Spade, articulate problems with queers allying closely with the police (and so the state) better than I can. The caution for me is that while I respect the job police do, I underare not and more obviously in the past, :

there seem to be only two voices emerg: have not been, queer-friendly. The police ing in reaction to violence against exist to maintain order, and this is

inherently anti-queer. How can forcing the status quo ever be fully available for people who by their very nature question

While the police's anti-queer existence does not stop them

from serving and protecting gay citizens it does stump the institution in how it can conceive and react to violence. Frameworks like hate crime legislation are helpful when violence is a clear-cut homophobic attack but not useful when dealing with other violence directed towards queers such as systemic discrimination, homelessness and drug laws.

Police are also not overly useful when violence is directed towards marginalized people within the LGBT community. Transgender Day of Remembrance. At first I was shocked but happy to hear that over the past decade there was only one to someone's transgender identity. But through conversation I was then sobered; talking to members of the trans commuviolence to the police.

make it more approachable to the trans community, living in a province where sexual reassignment surgery has been delsee any arm of the state as possibly being available to them. This unfortunately undoes much of the good work that mem-bers of the EPS do. It also highlights the limited role that police can have around violence towards queers.

"Is Gay Bashing on the Rise?" asked a headline appearing last week on XTRA.ca in reaction to a recent wave of violence directed towards gay men in Ontario, including the death of Chris Skinner. Born out of the influential publication Body Politic, XTRA is a rare gay media outlet : that actually covers queer news. It pro-vides national, balanced news coverage by including queer-lensed stories on politics, current events and entertainment. In der if it serves to undermine XTRA's big cture work by stalling the conversation of violence towards queers by highlighting only physical attacks. This limited casting of violence, possibly resulting in too shallow a field of outrage, creates a limited re-action and does not get into the everyday violence that queers experience.

Such news stories also provide too nar-

row a view of who is being affected by violence. The other day a friend pointed out how often when "hate crimes" are reported in the gay media the victim is almost always a young white male. While someone could argue this is because most homophobic violence is directed towards visibly gay men, a more complex reading is useful

We live in a culture, writer Sarah Schulman points out, obsessed with the comold as Jesus. When something interrupts this narrative, even if the protagonist hap-pens to be gay, it is news. When a woman is attacked, unless she's a celebrity or a mom, it goes unreported. This is mirrored in gay media. The only high-profile story appearing last year in the gay media looking at violence towards lesbians was when a couple was assaulted in front of

Common sense tells us in a culture that does not understand trans lives or value women more attacks happen than are bewomen more access rapper than are be-ing reported. This makes the proliferation of reports and articles about hurt white gay male bodies all the more upsetting and highlights the limited ways—due to a lack of resources-media, like the police

Seemingly at the heart of police and gay media's response to violence is the question of how it can be stopped. Due to the limited ways in which media and police can and should conceive and intervene in queer lives, maybe a useful question we can all ask, as suggested by Dean Spade, would instead be: what makes harm possible?

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A fat lot of good

Dear Andres:

Haye a feeling this is not the best way: Before we even consider getting into the agt a sympathetic response from you, it it's a real problem for me and I have your advice so I thought I might as well give it a try. My syfriend and I have been her hand, has gained job and, I guess, just normal me-tabolism stuff. By naw, he's actually fat. And I just don't feel attracted the way I used to. I still lave him but I'm really not feeling it in the sex department. Do I try
to get him to lose weight, or just put up

hopelessness of pinning your future on weight loss, yours or anyone else's, let's talk about relationships at

the seven- or eight-year mark. This is not, generally speaking, a high point. So common is the "seven-year itch" that soto explain it, alleging that it takes seven years for a man-cub

to achieve enough independence to survive without two parents regularly provisioning it. Thus, the hormonal glue that holds a couple together need last no longer than that. And it doesn't. There are several obvious holes in this theory (it takes longer than seven years to conceive and rear a child to the age of seven; couples historically would have had more than one child, etc.). Plus, the most com-

pelling recent research makes a strong argument against the nuclear family as the essential unit of protohuman and early human society. (See Sarah Blaffer Hrdy's "Mothers and Others," where she demonstrates, very persuasively, that it takes a village and always has) But we don't need sociobiology to convince us that relationships often beach themselves on the rocky shores of not-quite-a-decade together. Six or seven or eight years out, the very last of the initial biochemical rush we call "falling in love" has finally dissipated. Real life is in ascendence. And real life is nowhere near as much fun. Six or seven or eight years is also enough time for individual priorities to deviate from the original, couple-led mandate, which was basically "be together as much Careers, families or origin, children yea or nay or present, all conspire to pull you apart unless you make all possible effort to cleave unto each other. Have you done enough cleaving?

You can blame the wad of adipose tissue which has attached itself to your

beloved's abdomen (and I'm not saying the wad does not bear some responsibil-Ity here) but I don't think it's the whole story. Are you sure you do?

Now: his fat, I don't have to tell you that he has probably noticed it himself, correct? Your pointing it out is not going to come as some great revelation? So either he does not wish to "do anything" about it, has tried and, like nearly everyone who attempts to diet off excess poundage, has succeeded only in making himself miserable and possibly fatter, or he will take on the project in his own good time. In any event, nagging him, shaming him, even attempting to inspire him ("We'll go running together!") are all pretty much doomed to fail. Fail you, that is. He may lose the weight. He may not. But it is his fat, his body, his life, and, well, your problem. Sorry.

I was recently reading over at Kate Harding's Shapely Prose (kateharding. net) and if you, that is the collective 'you," not, you know, you haven't read her you probably should. She and her co-bloggers have the sharpest and the funniest take out there on the "obesity

epidemic," misogyny, feminism and fat Kate also recently answered this question, and she isn't even an advice columnist. She was just fed up with the way people who are advice columnists have historically bungled it. Writes Kate:

Dear Not Attracted to Your Spouse Anymore: get over it or get a fucking divorce. And I truly mean you should consider both options seriously. If you believe it is actually possible for you to get over it-by which I mean, you find a way to reframe the way you look at your fut partner, find him attractive again, and go back to whatever you both agree is a normal sex lifethen by all means, work on that (provided everything else in the marriage is good and worth saving, which it probably isn't if you're not even a little bit attracted to him anymore).

If, however, you're so hung up on your partner's weight that you can't even conceive of being attracted to him anymore? Get a fucking divorce already.

So writes Kate, who is not an advice columnist. Hear hear, say I, who am.

Love, Andrea

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